

VICTORIA AND ALBERT MUSEUM

REVIEW OF THE
PRINCIPAL ACQUISITIONS
DURING THE YEAR

1925

ILLUSTRATED

LONDON: PUBLISHED UNDER THE AUTHORITY
OF THE BOARD OF EDUCATION, 1927



SHAH JAHAN AT THE AGE OF FORTY.

By BICHITR.

MOGUL PAINTING (SCHOOL OF SHAH JAHAN); DATED 1633.

(p. 74.)

Frontispiece

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PREFATORY NOTE



It is satisfactory once more to report a year of many important acquisitions. The Department of Metalwork, especially, benefited by the addition to its collections of several pieces of outstanding importance, including the Vyvyan salt, a piece of Elizabethan silver of exceptional interest which will rank as one of the major possessions of the Museum. For generous assistance in the acquisition of this magnificent object the public are indebted to the Worshipful Company of Goldsmiths, the National Art-Collections Fund, and Mr. Edmund A. Phillips. Another important acquisition in the same Department was a beautiful water-gilt silver posset-cup formerly belonging to Archbishop Sterne. The collection of English glass was immensely strengthened by the large and comprehensive collection given to the nation by Mr. and Mrs. Rees Price. By the bequest of Mrs. George Cowell we received an important group of ivory carvings, Limoges enamels, and Italian maiolica; and by the bequest of Mrs. Cragg a considerable fund to be known as the John Webb Trust Fund, the interest on which is to be devoted to the purchase of Italian and French art of the 16th to 18th centuries. Out of the funds provided by the Bequest of Captain H. B. Murray we purchased an important set of English Elizabethan tapestries. The Indian Section was able to acquire by purchase an important series of Mogul paintings formerly in the Imperial Collection at Agra and Delhi. The sale of the Wyndham Cook collection was made the occasion for the purchase of several important pieces of maiolica, sculpture, and metalwork. The National Art-Collections Fund continued its admirable and indispensable support, both by direct contributions such as that mentioned above, and by several important gifts from individual members of the Fund. Her Majesty the Queen was graciously pleased to present the Museum with a number of gifts, among which was a most interesting shell-work picture.

As in previous years, the descriptive accounts appearing in the following pages have been written by the Officers of the various Departments.

The Annual Report on the Museum is printed as an Appendix to this Review (see p. 91).

ERIC MACLAGAN.

August 1927.

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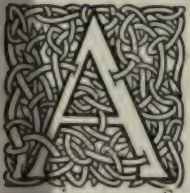
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ACQUISITIONS

I. DEPARTMENT OF ARCHITECTURE AND SCULPTURE



NUMBER of important objects, ranging from ivories of the 4th century to sculpture of the 17th century, were acquired, either by gift, bequest, or purchase, during the year.

Among the earliest objects in point of date were two additions made to the small collection of Coptic bone carvings, a figure of a dancing woman, probably 3rd or 4th century, and a doll-amulet of a type usually ascribed to the 8th century; the



Fig. 1.



Fig. 2 (p. 2).

latter is interesting as being similar in style to an ivory head, purchased later in the year, said to have come from Rhages, which should probably be ascribed to the 9th or 10th century (*Fig. 1*).

A small ivory relief of the Byzantine period, representing the Raising of Lazarus, was included in the important bequest left to the Museum by Mrs. Cowell. The relief belongs to a group of 11th-12th century carvings, possibly all part of the same object; two of these are in the Museum at Pesaro, others in the Vatican and in the Metropolitan Museum at New York. Though an Italian origin has sometimes been suggested for these ivories, it seems more probable that they are strictly Byzantine.



Fig. 3 (p. 3).

Another carving of the same period, purchased from the McAndrew Collection, was a small bone relief of a griffin (*Fig. 2*), a panel from a Byzantine casket of a type hitherto unrepresented in the Museum. Dr. W. L. Hildburgh, F.S.A., added to the group of Spanish work that he has already presented to the Museum a fine Hispano-Moresque marble capital, said to have come from Granada, and a small painted ivory casket of the 12th or 13th century.

An exceedingly welcome addition to the collection of English mediaeval sculpture is a carved oak figure of the

Virgin and Child (*Plate 1*), presented by Mr. Eric Maclagan, through the National Art-Collections Fund. The figure, which may be ascribed to the end of the 12th century, or at latest to the beginning of the 13th, is said to have come from Langham Hall, near Colchester, but nothing is known of its earlier history. The carving retains traces of successive coats of paint and, in spite of the fact that it is a good deal worn and damaged, it is a work of the greatest importance owing

to the extreme rarity of English wood sculpture of the period. The figure bears a certain resemblance to contemporary French wood-carvings such as the Virgin and Child at Gassicourt or the statue in the Abbey of St. Denis, but it seems undoubtedly to be of English workmanship.

Besides the Byzantine relief already referred to, the Cowell Bequest included two French Gothic ivory reliefs. One of these, carved with the Death of the Virgin and the Adoration of the Magi, has proved by a very fortunate coincidence to be the right leaf of a diptych, the left leaf of which was acquired by the Museum in 1893. The complete diptych is illustrated on *Plate 2*. The ivory, which belongs to the first half of the 14th century, is a very fine example of the so-called "rose" group of diptychs. The second relief (*Fig. 3*) shows the Martyrdom of St. Thomas of Canterbury and should probably be placed rather later in the century. Subjects from the lives of mediaeval saints are exceedingly rare on ivories though the Museum is fortunate in owning (A. 38—1923, from the Hearn Collection) another of the five or six known examples of this scene. Other ivories in the bequest were a panel, with representations of the Presentation and the Adoration of the Magi, from a casket of German 15th century workmanship, and a series of forty panels with scenes from the Life of the Virgin and the Life of Christ mounted in a modern wood cabinet. These also belong to the 15th



Fig. 4 (p. 4).

century and are of German, of perhaps Flemish, origin. Ivory reliefs of the 15th century are comparatively rare though so extensive a series of subjects would be unusual at any period; they may have originally formed part of a reliquary or casket.



Fig. 5 (p. 5).

The collection of German sculpture was strengthened by the purchase of an unusually attractive group in limewood of St. Anne with the Virgin and Child (*Fig. 4*); the carving, probably South German of the first quarter of the 16th century, retains much of its colour and shows an originality of design that is beyond the ordinary level of such work. A group closely similar in style, possibly even by the same hand, was formerly in the Oertel Collection at Munich, where it was ascribed to the neighbourhood of Dingolfing in Bavaria, and dated about 1520.

At the Wyndham Cook Sale was purchased a German relief in amber of the Judgment of Paris, signed CARROLVS MARVTI EXT. and dated 1621. The relief is

of interest, as signed works in amber are extremely rare.

Another purchase was a small wood-carving in high relief, the Creation of Eve; the panel, which belongs to the end of the 15th century, is especially interesting as bearing the Antwerp mark (a hand). A Flemish work of the following century, given by Sir Courtauld Thompson, is a fine life-sized statue in limewood of the Virgin and Child seated on the globe. Also Flemish (or perhaps North German) work of



THE VIRGIN AND CHILD. FIGURE IN OAK.
ENGLISH; END OF THE 12TH CENTURY.

GIVEN BY E. R. D. MACLAGAN, ESQ., C.B.E., F.S.A., THROUGH
THE NATIONAL ART-COLLECTIONS FUND.



SCENES FROM THE LIFE OF THE VIRGIN. DIPTYCH IN IVORY.
FRENCH; FIRST HALF OF THE 14TH CENTURY.

THE RIGHT LEAF BEQUEATHED BY MRS. G. COWELL.

(p. 3.)



THE ASSUMPTION, THE INCARNATION, AND THE CORONATION OF THE VIRGIN.

PANELS IN ALABASTER. ENGLISH; 15TH CENTURY.

GIVEN BY SIR WILMOT HERRINGHAM, K.C.M.G.

(p. 5.)



NEPTUNE AND GLAUCUS. GROUP IN PEARWOOD.
A 17TH CENTURY ITALIAN COPY OF THE MARBLE GROUP
BY GIAN LORENZO BERNINI.

JOHN WEBB TRUST.

(p. 6.)

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the end of the 17th century is a small ivory bust of a man (*Fig. 5*) with a long curling wig, purchased late in the year. The carving shows a sculptural quality unusual in works of this class.

The already considerable collection of English 15th century alabaster carvings was still further enriched by three panels, generously given by Sir Wilmot Herringham, K.C.M.G., representing the Incarnation, the Assumption, and the Coronation of the Virgin (*Plate 3*); the first subject, the Incarnation, with figures of Mercy, Truth, Righteousness, and Peace, being of considerable iconographic interest. Sir Paul A. Makins, Bart., presented a large and handsome Elizabethan gateway of brick and stone, with wrought-iron gate and lunette, from Ascott Park near Stadhampton. This welcome gift has been erected in the West Hall.

The only other acquisitions of English workmanship were a small relief portrait in pearwood (*Fig. 6*) of Archbishop Tillotson (1630-94) and a marble bust of William Pitt by Nollekens, the former purchased, the latter the gift of Dr. Hildburgh. The Department was also indebted to the same generous donor for a small collection of plaquettes, mostly Spanish, of the 16th and 17th centuries.

The first two purchases made by the John Webb Trust were both interesting additions to the collection of Italian sculpture. The first, which was acquired at the Cragg Sale, was a bronze statuette of a



Fig. 6.

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Gladiator (*Fig. 7*) ascribed to Domenico Poggini (1520-90), a Florentine artist hitherto unrepresented in the collection. The second was an important group in pearwood, representing Neptune and Glaucus



Fig. 7.

(*Plate 4*), a 17th century copy from the marble group made in 1621-23 by Gian Lorenzo Bernini (1548-80) for the Villa Montalto at Rome and now the property of Lord Yarborough at Brocklesby Park. Apart from the exceedingly high quality of the work this carving is of great importance owing to the extreme rarity of fine wood sculpture, especially Italian, at this period. The forms are slightly less slender but otherwise the wood group closely follows the original.

Dr. Hildburgh also presented two fine terracotta statuettes of St. Peter and St. Paul (*Fig. 8*), both Italian work of the 17th century.

Other gifts were two Egypto-Roman porphyry fragments belonging to the 4th century A.D.; a Spanish 17th century figure of Christ on the Cross, in horn; the Rape of the Sabines, a group in gesso over wood after Giovanni da Bologna, all given by Dr. W. L. Hildburgh; and St. Anne and the Virgin, a group in

wood, French, 17th century, given by F. A. White, Esq.

In the Far Eastern Section Her Majesty the Queen graciously presented a lacquer box containing eight Chinese ink-tablets. A

DEPT. OF ARCHITECTURE AND SCULPTURE

Chinese statuette of a priest was given by W. A. Hammond, Esq.,
and a green jade sceptre by the Royal Asiatic Society.



Fig. 8 (p. 6).



Fig. 9 (p. 21).

II. DEPARTMENT OF CERAMICS

THE general interest in Far Eastern ceramics shows a tendency, due both to the gradually extending range of actual research and discovery and to our increasing knowledge, to shift to remoter periods of its historical development. The Museum already possessed a fairly representative series of T'ang dynasty vessels and tomb figures (though not complete enough to make superfluous such a fine example as the mounted warrior presented during the year by Captain A. T. Warre); but hitherto the earlier wares, of the Chou and Han dynasties, had been very scantily represented, and it was therefore with great pleasure that we accepted the gift of three magnificent Han vases from Mr. Jamieson Ritchie (*Plate 5*). These comprise an urn of square section and two canisters painted in unfired red and white pigments; powerful scrollwork is a feature of the decoration in all three pieces. To these we added by purchase a similarly painted vase of bulbous form found in a tomb of the Han period in the village of Hsu Chang near the town of Tz'ü Chou; and another of similar shape painted in white only with wave-like scrolls. Mr. Ritchie also gave a large dish of Tz'ü Chou ware of the Sung or Yüan period, painted in dark brown with a tree design of unusual character.

The Museum received, as a gift from Keechong Hong through the

National Art-Collections Fund, a fine example of the ware with opalescent lavender glaze made in the Sung and Yüan periods at Chün Chou and elsewhere.

To the collection of Ming wares we added one or two interesting pieces, including a vase¹ with a greyish celadon glaze dated 1547 and inscribed in the following manner:

"At the Pu-hsiao tomb in Wan Shan village the pious lady, Madam K'ang I, during the first month of the year 1547, having in answer to prayer obtained a son, brought a pair of flower-vases to the Hou-fêng shrine, in front of the ancestral incense-burner, and gave thanks, at the same time praying that the son so obtained might grow up to manhood."

By the bequest of Mr. H. E. Leatham we became possessed of a large jar of Kuangtung stoneware of the late Ming period, dug up in British North Borneo.

Another Ming type, hitherto unrepresented in our collections, was supplied by the earthenware vase illustrated in *Fig. 10*, which has a vigorously executed drawing incised through a bright green lead glaze. We were also able to secure by purchase one of the porcelain



Fig. 10.

¹ A companion vase in the British Museum is illustrated by R. L. Hobson, *Wares of the Ming Dynasty*, Plate XLVI.

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tiles, with decoration incised and painted in green on a yellow ground, from the Porcelain Tower, Nanking, which was completed in 1430 and destroyed during the T'ai-p'ing rebellion in 1853.¹

Mr. Sydney Vacher, who has been making a special study of Ming design and its later developments, gave the Museum several pieces bearing upon this question. Two of these, a blue-and-white stem-cup and bowl, may be assigned to the earlier period of the dynasty. Another, a square tray, probably of the reign of Wan Li, has an



Fig. 11 (p. 11).

unusual design of highly formalized landscape in underglaze blue with touches of red, green and yellow enamel. Other specimens given by Mr. Vacher include a T'ang cup with blossoms in relief on the outside, a Yung Chêng plate painted in overglaze red and green, with dragons among waves and bearing the mark of Chêng Hua, a fine K'ang Hsi blue-and-white plate with lotus-flowers and a saucer of the same reign painted with a scene from an old Chinese play—*Hsi Hsiang Chi*.

A fine porcelain bowl of the Wan Li period purchased during the

¹ See R. L. Hobson, *Chinese Pottery and Porcelain*, vol. i, p. 202. The tile is incised on one edge with characters meaning "No. 11 front."

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year illustrates Ming enamel painting at its best ; it is decorated with panels of flowers and fruit in underglaze blue and overglaze red, green and yellow (*Fig. 11*).

An interesting object of a later date is a panel painted with an imitation of a European (Dutch) engraving showing under a classical dome a marriage group presided over by Venus, who has Cupid on her right. It is dated 25th May 1741 and inscribed with a Latin motto and initials, and was given to the Museum by Sir Robert and Lady Prendergast.

Among the gifts of Lt.-Col. K. Dingwall, D.S.O.,¹ were a few pieces of Japanese pottery and porcelain including examples of Arita ware, an incense burner probably by Mokubei (early 19th century), and other interesting types.

The increasing attention paid to early Chinese wares is only rivalled by the growth of interest in the early wares of Syria and Persia, which again is due to the influx of new types from recently excavated sites. We have been able to add five or six pieces of real importance to this section of the ceramic collections. The bowl shown (*Fig. 12*) is of an early type, dating from the 9th or 10th century ; it has decoration incised through a white



Fig. 12.

¹ As usual the gifts from Lt.-Col. Dingwall were accepted through the National Art-Collections Fund.

slip and is covered with a green glaze. The painted bowl illustrated in *Fig. 13*, bought out of the funds of the Bryan Bequest, is said to have been found in excavations at Veramin and may be ascribed to the 12th century. Another bowl of earlier date was acquired by purchase; it is decorated with green and brown spotted glazes somewhat in the same manner as the similar bowls of the T'ang dynasty in China, and



Fig. 13.

may date from the 8th or 9th century. But of the Near Eastern objects acquired during the year, most stress must be laid on two beautiful examples of Rakka earthenware of the painted type. The first of these is the plate illustrated in *Fig. 14* (purchased), which shows a very unusual design of confronted birds and stylized lotus-flowers within a border of arabesques; it may be dated to the 12th century. The second example, of the same period

and origin, is a vase, given by M. Georges Tabbagh, in the form of a ribbed melon painted with panels of arabesques in brown lustre. Another type of Near Eastern ware is represented by a vase, said to have come from Samarkand, with a striped pattern painted in light and dark brown; it would seem to date from the 9th or 10th century.

The year saw additions of considerable importance to the sections of European porcelain and earthenware. Ranking with the finest



TWO CANISTERS AND AN URN.
CHINESE; HAN PERIOD (200 B.C.-A.D. 220).

GIVEN BY JAMIESON RITCHIE, ESQ.

(p. 8.)



DISH. MAIOLICA. PAINTED BY NICOLA PELLIPARIO.

ITALIAN (URBINO); ABOUT 1530.

BEQUEATHED BY MRS. GEORGE COWELL.

(p. 14.)



PLATE. MAIOLICA.

ITALIAN (CASTEL DURANTE); ABOUT 1510.

(p. 13.)



PANEL. MAIOLICA. THE ANNUNCIATION.
ITALIAN (FAENZA); ABOUT 1480.

(p. 13.)



JUG. EARTHENWARE. GERMAN (NUREMBERG);
MIDDLE OF THE 16TH CENTURY.

BEQUEATHED BY MRS. E. CRAGG.

(p. 14.)

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possessions of the Museum are the two pieces of Italian maiolica acquired at the sale of the Wyndham Cook Collection. First in importance was a Castel Durante plate of about 1510 (*Plate 6*), painted with a curious allegorical scene representing three cupids tormenting a captive centaur. It is marked on the back with the letter R in blue, and belongs to a small group which may be attributed to the painter

of a bowl bearing the arms of Pope Julius II, formerly in the possession of the Duke of Newcastle; this bowl bears the signature of the potter *Zona Maria vrō*, of Castel Durante. An earlier piece is shown in *Plate 7*. It is a plaque probably made at Faenza about 1480, painted in colours with the Annunciation. It is, perhaps, not fanciful to see, in the figure of the archangel especially, analogies with the style of Melozzo da Forlì.



Fig. 14 (p. 12).

An interesting feature is the outline sketch, in the top right-hand corner, of which the Virgin's head is an echo.

At the same sale we acquired through the recently constituted John Webb Trust Fund a set of four earthenware tiles painted in blue, purple and orange, with the initials of Henry II of France, Diana of Poitiers, and Catherine de' Medici (*Fig. 15*). These tiles are known to have come from the castle of Oiron in France, and may be dated about 1540.

Other important examples of maiolica came to us with the bequest of Mrs. Cowell: among these is an Urbino dish with the subject of the Devotion of Mucius Scaevola (*Plate 6*), exemplifying the work of Nicola Pellipario in his middle period, and another painted by Francesco Xanto with lustre enrichments added at Gubbio.

Another bequest, that of Mrs. E. Cragg, added to our somewhat



Fig. 15 (p. 13).

weak collection of German pottery a magnificent example of the glazed earthenware made in the Preuning workshop at Nuremberg in the middle of the 16th century (*Plate 8*). The decoration is moulded in relief and applied, the principal subjects being the Massacre of the Innocents and the Adoration of the Magi.¹

The collection of Dutch earthenware was improved in certain directions. Early in the year was bought an ex-

ample of the wares, rarely found intact, made at the end of the 16th and the beginning of the 17th century.² It consists of a small dish painted in colours on an enamelled blue ground, with a formal rose and other floral ornament. The bequest of Sir Isidore Spielmann, C.M.G., included several fine pieces of Dutch delft, amongst them a

¹ Decorative details are from the same mould as those on a jug illustrated by A. Walcher von Moltheim in *Kunst und Kunsthandwerk*, vol. viii, 1905, p. 141.

² Illustrated in B. Rackham, *Early Netherlands Maiolica*, pl. 54, London, 1926.

dish painted in underglaze blue, with a harbour scene within a border richly painted in enamel colours (*Fig. 16*), and a hyacinth vase in the form of a pagoda with the mark AK in blue and the arms of John Churchill, Duke of Marlborough (d. 1722). This vase is of the same type and manufacture as a set of vases at Hampton Court Palace which almost certainly form part of the pottery referred to in certain documents to be found in the British Museum.¹

These documents refer to "Dutch china or ware" made to the order of Queen Mary before 1695 by Adrianus Koex of Delft, to whom doubtless may be assigned the mark to be found alike on our hyacinth vase and on those at Hampton Court. He is mentioned as Kocks by Havard² as successor to Samuel van Eenhoorn in the proprietorship of the famous factory at the sign



Fig. 16.

of the Greek A, from which he retired in 1701. Along with this bequest, Dame Emily Spielmann gave an interesting enamelled earthenware panel painted with a map of North America after Sanson; it is of Dutch origin and probably dates from the end of the 17th century.³ Mr. Henry Van den Bergh added two important tile-pictures to the fine collection of Dutch tiles given by him to the Museum in 1923. The first,

¹ Add. MS. 5751A, pp. 115, 116. See a letter from Mr. Ingleson Goodison in *Country Life*, 9th Jan. 1926.

² *Histoire de la faïence de Delft*, p. 293.

³ Discussed and figured in *The Connoisseur*, vol. lxxiv, 1926, p. 228.

representing a harbour scene with ships of all kinds (*Plate 9*), is a very fine and characteristic work of Cornelis Boumeester, who worked at Rotterdam during the late 17th and early 18th century. The second,

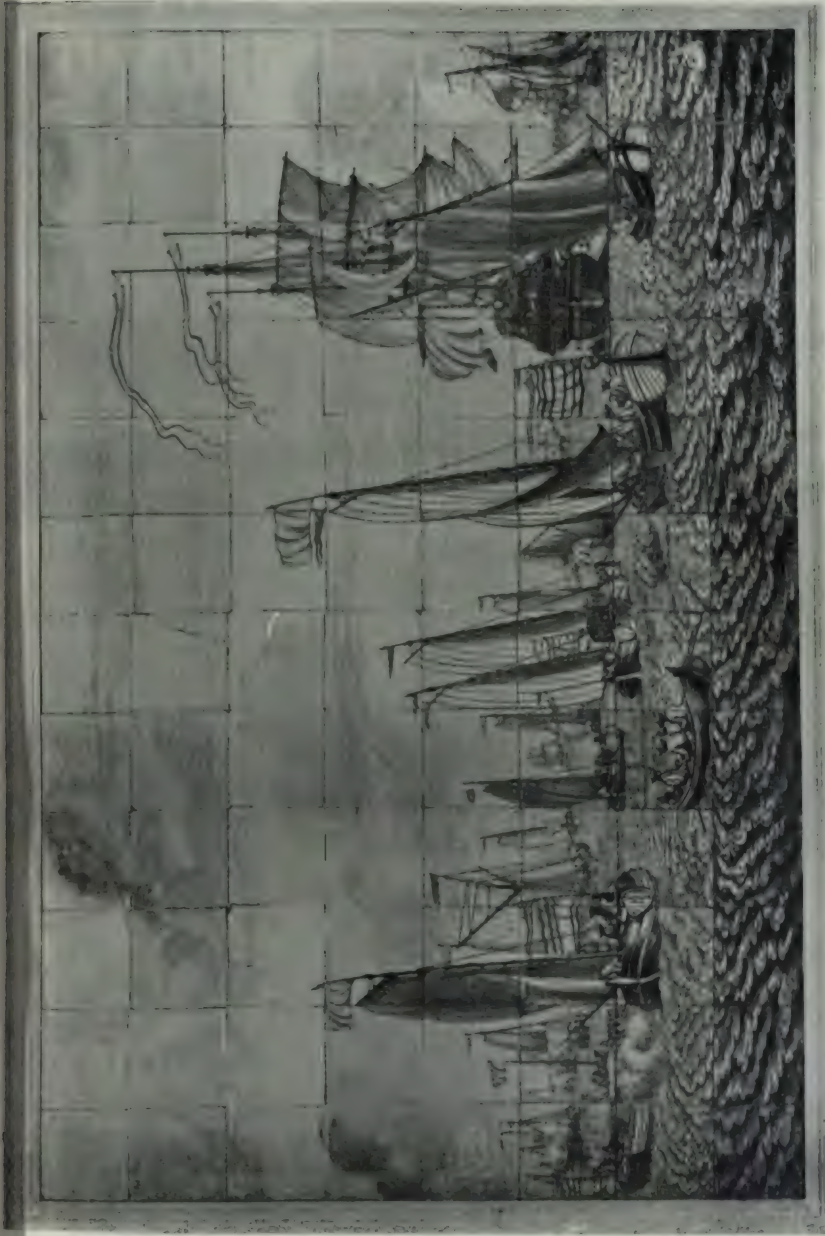


Fig. 17 (p. 17).

by the same master, is signed CBM (his usual signature) and shows a three-masted whaler flying the Dutch flag and four rowing boats towing a harpooned whale.

A number of examples of wares from the minor European potteries came to us during the year. Mr. Stuart Davis again contributed some interesting specimens, including examples of Hanau, Marseilles (a jar painted by Jacques Borelly), La Rochelle, and an unusual dish, painted in blue with a large formal rose and thistle combined, which has been assigned to Bristol. Mr. W. Ridout gave several pieces, including three pieces of Central European peasant ware, several of German stoneware, among them two brown-glazed jugs, one of which is decorated with applied moulds and lacquer painting, made at Bunzlau in the 18th century, and various pieces of Spanish, Dutch, French, and English earthenware. Among Lt.-Col.

Dingwall's numerous and welcome gifts were a Brunswick ewer, marked VH in monogram (period of von Horn and von Hantelmann, 1710-1749), and an Erfurt tankard marked S in blue (18th century). Miss Lucie James gave a specimen of the somewhat scarce faience from the factory which was established at Holitsch in Hungary in 1743. A few specimens



TILE PICTURE. BY CORNELIUS BOUMEESTER OF ROTTERDAM.

DUTCH; ABOUT 1700.

GIVEN BY HENRY VAN DEN BERGH, ESQ., THROUGH THE NATIONAL ART-COLLECTIONS FUND.

(p. 16.)



GROUP. THE CRUCIFIXION. BISCUIT PORCELAIN. MODELLED BY
J. P. MELCHIOR. GERMAN (HÜCHST); ABOUT 1775.

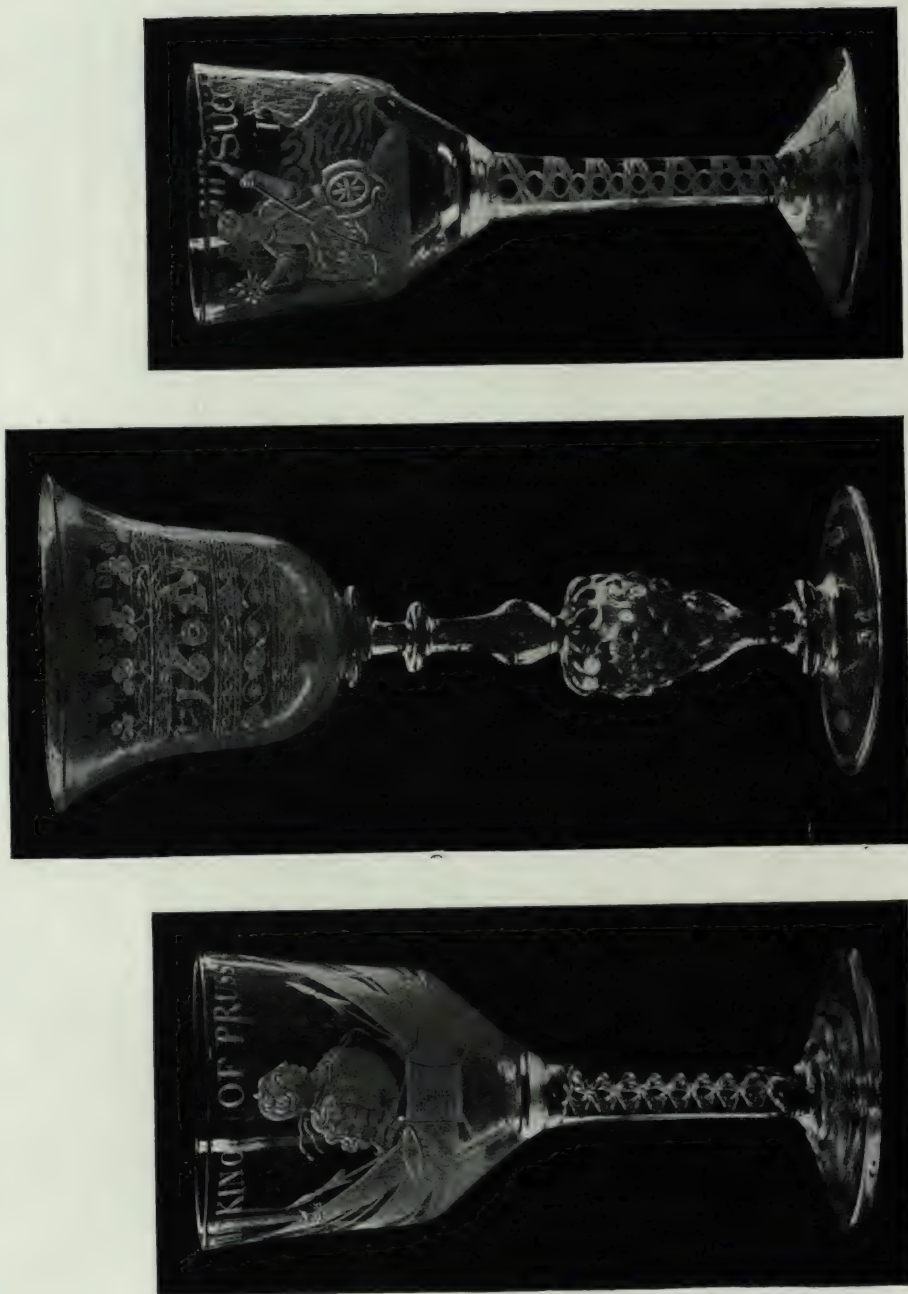
(p. 19.)



CHELSEA PORCELAIN FIGURES. 1760-1765.

DERBY PORCELAIN FIGURES. 1760-1765.

E. F. BRODERIP GIFT.



DRINKING-GLASSES. ENGLISH; TWO DATED 1602 AND 1759.

GIVEN BY C. REES-PRICE, ESQ., F.S.A., AND MRS. JEANIE H. R. PRICE.

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of English earthenware were also acquired, as well as a delft vase ascribed to the Dublin factory which flourished about 1753. This example is painted with a landscape in blue very much in the manner of certain plates which bear the mark of the factory.¹ A medallion of Bristol earthenware, given by Mr. F. D. Harford, C.V.O., formerly in the Trapnell Collection, was painted by William Fifield at the Temple Back factory about 1820. It represents in colours one of a group of cottages at Henbury, near Bristol, designed by Nash in 1811 for an



Fig. 18 (p. 18).

ancestor of the donor. There are two similar plaques in the Bristol Museum and others remain in the possession of Mr. Harford.²

Several out-of-the-way pieces of Continental porcelain were added to the collections. The most important of these is a group allegorical of Sculpture, in plain white Berlin porcelain, given by Lt.-Col. Dingwall (*Fig. 17*). The model belongs to a series of the Liberal Arts from the hand of the sculptor Wilhelm Christian Meyer, who received payment

¹ See M. S. Dudley Westropp, in *Proceedings of the Royal Irish Academy*, vol. xxxii, Section C, No. 1 (1913). ² W. J. Pountney, *Old Bristol Potteries*, pp. 113, 114.

for "the residue" of them in 1769. According to Dr. Max Sauerlandt, who speaks of the series as being artistically amongst the most outstanding productions of the Berlin factory, the only other 18th century example of the Sculpture is that in the Museum für Kunst und Gewerbe at Halle.¹

We may also mention an Ottweiler coffee-pot of about 1770



Fig. 19.

marked NS in gold and a Frankenthal sugar-basin, prettily painted with *chinoiserie*, given by Lt.-Col. Dingwall; an early Vienna tea-pot painted in grey monochrome and gold (purchased, Fig. 18); a Bayreuth porcelain bowl and cover (purchased)² painted with the arms probably of George William, second Earl of Bristol; and several pieces of porcelain given by the late Sir Benjamin Faudel-Phillips, Bart., including an Ansbach coffee-pot of the second half of the 18th century, another coffee-pot

marked with a trefoil which may be ascribed either to the factory at Limbach or to that at Ilmenau (Fig. 19), a Zurich porcelain milk-jug,

¹ *Der Cicerone*, vol. vi (1914), p. 249: "Die Gruppe 'Bildhauerei' aus der Berliner Serie der Freien Künste." The complete series is illustrated by Georg Lenz, *Berliner Porzellan*, vol. i, Plates LX and LXI.

² For Bayreuth porcelain see G. E. Pazaurek, *Deutsche Fayence- und Porzellan-Hausmaler*, pp. 250-276, especially Fig. 236. The arms on the bowl are those of Hervey quartering (2) Brotherton; (3) Howard quartering Warren, Mowbray and Audley; and (4) Felton; charged upon a mantle. Other authorities consider this bowl to be Venetian.

a Meissen tureen, a vase of early Venetian porcelain, and a Doccia porringer with stand of the early 19th century. Three other important pieces added by purchase must also be mentioned. A small figure of Pierrot based on an engraving by J. B. Probst after J. J. Schubler has been ascribed to the factory of Kloster-Veilsdorf.¹ On a larger scale is a group in biscuit porcelain of the Crucifixion made at the Höchst factory about 1774-1779 from a model by J. P. Melchior (*Plate 10*). The original is said to have been modelled to the order of the Elector Friedrich Karl Josef von Erthal for presentation to the Empress Maria Theresa.² The third purchase to be referred to was a porcelain figure of the middle of the 18th century which has been ascribed to Mennecy (France). It is painted in the delicate colours of that factory.

For the English porcelain we have to record the generous gift of Mr. Edmund F. Broderip, who added more than a hundred pieces to the magnificent collection which he presented to the Museum in 1924. These consist mainly of porcelain figures, including several models of great rarity. Among the Bow figures are two showing early and late versions of a model symbolizing Spring, an example of which with the red anchor mark of Chelsea is also comprised in the gift as well as two others from the same Chelsea set of the Seasons; other rare Bow models are those of Apollo with a lyre, Air as a woman in loose cloak with an eagle, and a man with a portable peep-show. Red anchor Chelsea figures include also a Pole in high fur cap and a small Cupid holding two hearts. A pair of hawkers carrying lanterns (*Plate 11*), and a Chinaman seated beside a large jar for flowers well represent the gold anchor period of Chelsea. The recently identified early phase of the Derby factory is illustrated by a number of figures, among which may be named a youth and girl carrying a cock and hen, a large Diana with hound, a pair of map-sellers (*Plate 11*), and a pair of seated musicians. The Longton Hall series includes a group of boys with a goat painted in underglaze blue only, and a pug-dog similar to those in the Hanley Museum which bear the mark of the factory. Fine specimens of porcelain from Bristol, Worcester and Plymouth are also included in the gift. Some interesting examples of Liverpool and Lowestoft blue-and-white porcelain were also added to the very complete historical

¹ See *Der Cicerone*, vol. ii, 1910, pp. 262-3, article by Chr. Scherer, "Porzellanfiguren italienischer Komödianten und ihre Vorlagen."

² Cf. F. H. Hofmann, *Johann Peter Melchior*, pp. 131-2, and fig. 17, which illustrates a similar group in the Städtisches Historisches Museum at Frankfurt-on-the-Main.

series already brought together by Mr. Broderip. Apart from the Broderip gift, little was added to the English porcelain, but we must not fail to mention two charming white Bow figures of musicians¹ given by Mr. Alfred Diplock (*Fig. 20*), a Liverpool coffee-pot included in the gift of the late Sir Benjamin Faudel-Phillips, and a bottle of Liverpool



Fig. 20.

porcelain given through the National Art-Collections Fund by Lt.-Col. Dingwall in association with Mr. Wallace Elliot.

A few additions were made to the necessarily limited collection of modern pottery. These included a bowl by Mr. W. S. Murray, given by

¹ Two figures in the Städtisches Historisches Museum at Frankfort-on-the-Main are evidently from the same originals as these models; they are illustrated in *Schriften des Historischen Museums*, vol. i, Plate XXVIII (Frankfort-on-the-Main, 1925); they are tentatively ascribed by Dr. Bernard Müller to the Höchst factory (p. 84). See also *Der Kunstwanderer*, 1924, p. 103.

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Lt.-Col. Dingwall, and a few examples of the work of Mr. Reginald Wells, given by Mr. A. E. Anderson, Sir L. Amherst Selby-Bigge, Bart., K.C.B., Mr. Ernest Marsh, and Mr. Bernard Rackham.

The gift to the nation by Mr. and Mrs. C. Rees Price of the collection for many years exhibited in the Museum as a loan constituted the most important addition to the permanent exhibits of English glass that has been made since the foundation of the Museum. This collection consists of more than five hundred pieces, including not only a most representative series illustrating every phase of the history of English glass, but also many individual glasses of great rarity and importance. Among the earliest glasses, conspicuous for their dignity and beauty of shape, is a noble goblet with a threepenny piece of 1664 enclosed in the baluster stem. There are many glasses with fine engraving and inscriptions; several of these bear emblems commemorating the Jacobite cause, and a few the loyalist emblems of William of Orange and the Hanoverians. One of the latter has a square-shouldered stem moulded with the words GOD SAVE KING G and a bust of George I. A Jacobite glass of great rarity is that with the arms of England and Scotland quarterly and the motto *RADIAT*, perhaps a corruption of *Redeat*. Another wine-glass has a spirited representation of frigates at sea and the inscription *SUCCESS TO THE BRITISH FLEET* (*Plate 12*). It probably commemorates the naval victories of the year 1759, especially the battle of Quiberon Bay. Later in the year Mr. and Mrs. Rees Price made an important addition to their gift, including a wine-glass with moulded stem (*Plate 12*) engraved with a diamond point and inscribed *BARBARA POTTERS 1602*. This interesting glass may be compared with the few known specimens of the glass ascribed to the Venetian immigrant Jacob Verzelini.¹ The date of the glass precludes it being assigned to Verzelini's factory, but it may well be the product of the glasshouse under Verzelini's successor Sir Jerome Bowes. Mr. Francis Buckley also made several interesting additions to the many glasses he has given to the Museum. A series of cut glass cruet-bottles and other vessels, some of them with hall-marked silver mounts, serve to illustrate the early history of cut glass in England, which the donor has developed in his recently published work on *Old English Glass*.

Apart from English glasses, the most important addition to the glass collection was a bowl found in Persia, but probably of Syrian origin, of the 12th or 13th century (*Plate 13*); it is enamelled and

¹ Cf. *Burlington Magazine*, vol. xxiv, 1913, p. 23, and vol. xlvii, 1925, p. 182.

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gilded, and shows a horse and rider in the central medallion. The glass is of a greenish-brown tone and is slightly iridescent.

In rather a different category is a series of glass window-panes given by Mr. F. A. White (*Fig. 9*). These are engraved either (as in most cases) on the wheel or with a diamond point, with heraldic devices, and were made, mainly in the 18th century, in the canton of Berne in Switzerland. They may be regarded as a development, both in design and purpose, from the painted heraldic glass panels of Switzerland.

Several important Limoges enamels form part of the Cowell Bequest, already mentioned. Among them a 16th century pax painted with the Virgin and Child by the so-called "Master of the Orleans Triptych" (*Plate 14*), and a plaque of Herod receiving the head of St. John the Baptist, from the workshop of Nardon Pénicaud. A polychrome Crucifixion of the School of Pierre Reymond is also worthy of mention. The enamel illustrated in *Fig. 21* is an interesting example of a type new to the Museum collection. It is of copper painted in blue on a white ground with figures in a landscape and is inscribed AZUL DEL COBALTHO DE ARAGON BAR^{NA} ANO 1783, thus showing that it was made in Barcelona in the year 1783.



Fig. 21

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Gifts were also received from the following donors :

H.M. The Queen, a pair of modern Chinese vases, with the mark of Hung Hsien, the emperor who reigned for eighty days in 1916, better known as Yüan Shih K'ai.

Mr. A. L. B. Ashton, a Corean vase and an Italian cream-coloured earthenware plate marked FMG over N impressed, probably made by Michele Giustiniani at Naples.

The Ashtead Potters, Ltd., a model of the Wembley lion.

The Royal Asiatic Society, specimens of Ancient Egyptian blue-glazed ware.

Mr. G. E. Bryant, a Derby porcelain figure.

Capt. W. M. Bunbury, a fragment of a sealed wine-glass of the 17th century.

Mr. A. H. S. Bunford, a Bristol glass model of a sailing-ship.

Miss Cameron, a French (Brittany) earthenware jug and a Rouen dish.

Mr. K. K. Chow, a Chinese toy vase, Ming dynasty.

Mr. W. Drake, two fragments of Dutch glass of the 17th century, with painters' signatures.

Mr. A. du Cane, four discs of Venetian glass.

Mr. James Falcke, a cup and saucer of Sèvres porcelain.

Mr. A. Sanders Fiske, a flask of inlaid Sussex pottery.

Mr. A. Garabed, a Japanese stoneware jar.

Dr. Carl E. Guthe, fragments of Chinese and Siamese pottery found in the Philippine Islands.

Dr. W. L. Hildburgh, F.S.A., a Chinese pottery ram (Wei dynasty), a Staffordshire figure by Wood and Caldwell; two Italian maiolica (Castelli) plaques, an enamel plaque of the first half of the 16th century, a Rouen earthenware dish, and several Spanish tiles.

Miss E. J. Hipkins, two Spode plates.

Mr. F. A. Lart, a piece of opaque English glass and a specimen of Linthorpe pottery.

Messrs. Law, Foulsham and Cole, a Chelsea porcelain basket.

Brig.-General Sir Gilbert Mellor, K.B.E., C.B., C.M.G., K.C., two pieces of Bristol delft.

Mrs. V. M. Mapleson, a Spanish (Talavera) dish.

Mr. H. C. Mossop, a tile of De Morgan pottery.

Mr. E. S. McEuen, a Chelsea porcelain group.

The late Rev. A. Duane Pell, a Worcester porcelain tureen and a Meissen dish.

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Mr. H. R. Porter, three pieces of blue Bristol glass.

Sir Lionel Faudel-Phillips, Bart., two dishes of enamelled earthenware.

Mr. Philip A. S. Phillips, a French tile of the 14th or 15th century.

Dr. E. J. Sidebotham, a fragment of slip ware.

Sir Arthur Underhill (from the collection of the late Lady Underhill), two pieces of Wedgwood's red stoneware with applied decoration in white.

Lt.-Col. K. Vaughan Morgan, M.P., a 16th century plate, probably of Spanish origin.

Mr. J. A. G. Watson, six Bristol tiles, painted in colours.

Messrs. Josiah Wedgwood and Sons, Ltd., a series of fragments dug up at Fenton in Staffordshire.



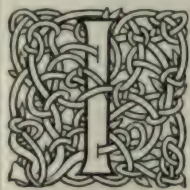
BOWL. ENAMELLED AND GILT GLASS. PROBABLY SYRIAN;
13TH CENTURY.
(pp. 21-22.)



PLAQUE; PAINTED ENAMEL. THE VIRGIN AND CHILD.
FRENCH (LIMOGES); EARLY 16TH CENTURY.

(p 22.)

III. DEPARTMENT OF ENGRAVING, ILLUSTRATION AND DESIGN



IMPORTANT additions were made to each main branch of the Department's collections during the year 1925, in particular to the body of theatrical documents (designs for scenery, costume, etc.) which the Museum is endeavouring to build up for the use of students, in response to the growing public interest in all the arts of the theatre.

ENGRAVING

ETCHINGS AND DRY-POINTS

Gratitude is again due to numerous donors for their gifts of modern etchings and engravings. Professor Rothenstein's dry-point of the Ruins of Ypres, four etchings by James McBey, and two etchings by A. W. Heintzelman, came as gifts. Mr. Frank L. Emanuel gave examples of the work of H. G. Hampton, A. M. Elliott, and Elizabeth Fyfe. The Print Collectors' Club presented proofs of nine of the plates (by Sir Frank Short, E. S. Lumsden, F. L. Griggs, G. Brockhurst, etc.), issued for presentation to members of the Club. Modern impressions of two 18th century engravings, representing respectively the Royal Palace of Kensington and the Horse Guards, were given by Mrs. Gabrielle Enthoven. Lady Kennedy gave "The Owl," an engraving by George Richmond, R.A., and two states of his engraving, "The Shepherd" (*Fig. 22*).

A dry-point portrait of Sir Cecil Harcourt-Smith, by Malcolm Osborne, R.A., R.E., was acquired by purchase, as were also examples of the work of Adrian Berrington, Louis C. Rosenberg, A.R.E., George O. ("Pop") Hart, Job Nixon, A.R.E., and Robert S. Austin, A.R.E. The etched states of three of the mezzotints in Turner's *Liber Studiorum* were presented by Mr. A. A. Allen, through the National Art-

Collections Fund. Twenty aquatints after Alexander Cozens, and a "blot" study in ink, with the design partially worked from it on tracing paper, were acquired by purchase. This acquisition is of peculiar interest as illustrating Cozens's method of assisting "invention" in landscape composition.¹



Fig. 22 (p. 25).

WOODCUTS, LITHO- GRAPHS, AND POSTERS

Two interesting chiaroscuro woodcuts were acquired by purchase. These were Ugo da Carpi's cuts after the Raphael Cartoons, in the second state, published in 1609 by A. Andreani of Mantua. Ugo da Carpi, who worked a hundred years earlier than the date of these late impressions, is generally supposed to have been the first chiaroscuro wood-engraver in Italy.

The modern schools of wood-engraving were well represented by acquisitions during 1925. Mr. Campbell Dodgson, C.B.E., gave a woodcut by

Gabriel Belot, a menu-card (chiaroscuro woodcut) of a dinner given by the "Société de la Gravure sur Bois Originale," and thirty-one woodcut postcards issued by the same society.

¹ See "Fresh Light on Alexander Cozens," by A. P. Oppé, in *The Frint Collector's Quarterly*, no. 61, vol. viii, 1921.

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Specimens of work in wood-engraving by J. G. Platt, A.R.E., E. A. Verpillieux (colour woodcut), Vivien Gribble (Mrs. V. Doyle Jones), Lady Mabel Annesley, Paul Nash, W. G. Raffé, and Sidney Gausden (colour woodcut), were all received as gifts. Examples of the work of Gordon Craig, Cloughton Pellow, W. J. Phillips, C. Dillon McGurk, Noel Rooke, Alec Buckels, J. G. Platt, A.R.E., Norman Janes, A.R.E., A. W. Seaby, G. A. H. Van der Stok, V. Photiades, P. E. Pissarro, C. Le Breton, L. Moreau, Carlègle, Hermann-Paul, Lemoisne, Ethelbert White, G. Bissill, John Nash, Eric Gill, Norbertine Bresslern-Roth, Ellen Thesleff, Mary Batten, W. Klemm, and J. H. Pierneef were acquired by purchase.

Among the lithographs acquired during the year may be mentioned the Senefelder Club Lay Membership Subscription Plate, 1925, by G. Spencer Pryse; six portraits by Mrs. Flora Lion, presented by the artist; a lithograph by Chauncey F. Ryder, given by Mr. Arthur E. Popham; and four lithographs by Steinlen, acquired by purchase.

Posters may conveniently be described under the heading of lithographs. Mr. Frank Pick, to whom the Museum has frequently been indebted for similar gifts in the past, presented three posters advertising the *Exposition Internationale des Arts Décoratifs et Industriels*, Paris, 1925; and thirty-one posters on behalf of the Underground Electric Railways Co. Eight more "Underground" posters were presented by Messrs. Sanders Phillips and Co., Ltd. The General Superintendent of the London, Midland and Scottish Railway Co., Ltd., gave five posters; the Advertising Manager of the London and North Eastern Railway Co., Ltd., gave twenty-three. Six posters advertising the London County Council Tramways were given by the Traffic Manager of the London County Council; and the Education Officer presented a poster advertising the Council's Evening Classes. The Controller of Publicity, British Empire Exhibition, Wembley, 1924, presented a series of nineteen posters by G. Spencer Pryse. An important collection of nearly one hundred American posters, including examples of the work of Edward Penfield, J. M. Flagg, Maxfield Parrish, C. B. Falls, etc., was given by Mr. H. L. Sparks through Mr. Sydney R. Jones. Messrs. Bobby and Co., of Margate, gave four posters and an original design by Gregory Brown. Four of his posters for the London and North Eastern Railway Co., Ltd., were given by the same artist. Among the theatrical posters acquired during the year may be mentioned one designed by George Sheringham to advertise

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The Duenna at the Lyric Theatre, Hammersmith, given by Mr. Nigel Playfair; and one designed by Aubrey Beardsley for the production of *A Comedy of Sighs* at the Avenue Theatre in 1894, given by Miss Gwen John. Major Longden, D.S.O., gave a poster designed to advertise the *Foire de Lyon*, March 1925; and Commendatore Enrico Canziani, one designed by G. Guerrini for the Second International Decorative Art Exhibition at Milan, in the same year, as well as four picture postcards with reduced examples of similar posters. Messrs. Rous and Mann of Toronto gave four posters by Stanley F. Turner; Messrs. Heal and Son, Ltd., one designed by Anne V. Fisher for an exhibition of works of Artist-Potters at the Mansard Gallery, 1925; Messrs. Eastman and Son, Ltd., London Dyers and Cleaners, five posters designed for them by E. McKnight Kauffer; Miss Eva Savory, a poster advertising an exhibition of her flower paintings; and Mr. Fred Phillips, one designed by Horace Taylor to advertise *The Morning Post*. Seven Russian War posters were acquired by purchase. The London Underground Electric Railways Co. presented three original drawings for "Underground" posters by George Sheringham, Fred Taylor, and William A. Kermode.

ILLUSTRATION AND BOOK-ORNAMENT

Mr. A. E. Anderson gave two pen drawings by George Du Maurier for illustration to Thackeray's *Esmond*, and a drawing for book-illustration by Laurence Housman. An interesting example of the work of Gustave Doré (done for Blanchard Jerrold's *London*, published in 1872) was presented by Mr. E. Peter Jones (*Plate 15*). Mrs. Gabrielle Enthoven gave a proof of W. Strang's woodcut illustration to Coleridge's *Ancient Mariner*; and Mr. Henry S. Reitlinger, two pen drawings by Arthur Hughes. Mr. Michael Sadler presented a book-plate designed by C. Lovat Fraser. An original drawing for a book-plate and three book-plates by Robert S. Austin, reproduced by line blocks, were presented by the artist.



GUSTAVE DORÉ. WAREHOUSING IN THE CITY.

PRESENTED BY E. PETER JONES, ESQ.

(p. 28.)



SAMUEL PALMER. THE EASTERN GATE.

PRESENTED BY A. H. PALMER, ESQ.

(P. 33.)

DEPT. OF ENGRAVING, ILLUSTRATION AND DESIGN

DESIGN (VARIOUS CLASSES)

ART OF THE THEATRE

Considerable additions were made during the year to the theatrical collections of the department. Mr. William Telbin gave a series of his late father's designs for stage scenery at the Lyceum and Princess's Theatres, and one by his brother Henry Telbin, a promising artist who met his death by accident as long ago as 1865. Scenic designs by William Harford and George Gordon were presented by Mrs. William Harford. Mr. Henry Emden gave two of his stage models and two designs for act-drops. The Museum is again indebted to Mr. R. C. McCleery, not only for presenting specimens of the work of Robert Caney, but for his active interest in the theatrical collection, and for his efforts to obtain for it characteristic work by all the great scenic artists of the 19th century. Mrs. Eames gave designs for pantomime scenery by Stafford Hall, and Sir Alfred Butt a series of costume drawings made by "C. Wilhelm" (the late W. J. Pitcher, R.I.) for the ballets produced at the Empire Theatre during the early years of the present century.

The collection of playbills was increased by gifts from Lady Keir, and from the Library Committee of the Garrick Club. Mrs. Eustace Brown presented a playbill of *The Winter's Tale* (Princess's Theatre, 1856), the play in which Miss Ellen Terry made her first appearance, signed by Miss Terry; and Mrs. Gabrielle Enthoven gave a series of costume plates for the same production.

ENGRAVED ORNAMENT

Opportunities for filling gaps in the collection of Engraved Ornament do not occur frequently, and fewer designs were acquired during the last year than during 1923 and 1924. Those purchased included examples of the work of J. Jensen, Antonio Basoli, Le Juge, H. Dinglinger, F. X. Haberman, Thiollet, Le Roy, Biller, Cuvilliés, and J. F. Saur.

WALL-PAINTINGS

The Croughton Parochial Church Council presented a copy, by E. W. Tristram, of the wall-painting of "The Last Supper" in

Croughton Church, Northants. Twenty-three copies by the same artist, of paintings at Croughton, were acquired by purchase (*Fig. 23*), as well as twenty-three of his copies of wall-paintings in Rochester Cathedral, Salisbury Cathedral, and various other English churches. These valuable acquisitions supplement the already large collection of copies



Fig. 23.

of wall-paintings in the Museum, a collection the more valuable in view of the constant difficulty of keeping the originals intact.

WALL-PAPERS

A fragment of "flock" wall-paper (period *c.* 1720-40) formerly in the store-room of All Souls College, Oxford, was presented by the Bursar. Mr. H. Hickling gave fragments of mid-18th century paper from a house at Dursley, once belonging to the Vizard family; Mrs. Tremayne, eight specimens of French early 19th century paper from a house at Vaucluse, France, formerly the *hôtel* of the Marquis de

DEPT. OF ENGRAVING, ILLUSTRATION AND DESIGN

Taulignan; and Mr. Hilary Jenkinson, a reconstruction of 17th century wall-paper made from the original in the Ashmolean Museum, Oxford. Modern papers were represented by five specimens (c. 1870-80) given by Mr. H. C. Andrews, and by a design for a wall-paper by Walter Crane, given by Mr. Metford Warner.

STAINED GLASS

The Museum acquired by purchase upwards of fifty drawings of stained glass by F. Sydney Eden, including, besides much glass in Essex churches, four drawings of glass recently removed from the chapel at Hampton Court, Herefordshire, and restored to Hereford Cathedral. Four designs for stained glass at Worcester Cathedral, by Mr. J. Eadie Reid, were presented by the artist.

ARCHITECTURE, ETC.

Mr. A. T. Bolton presented, as an addition to the Phené Spiers Collection of Architectural Drawings, ten sheets of measured drawings of Sir Robert Collier's house at Chelsea, designed by R. Phené Spiers, F.R.I.B.A. Mr. H. Batsford, of behalf of Mr. C. E. Vulliamy, gave eight sheets of elevations and sections of buildings designed by Lewis Vulliamy. A collection of drawings by Sir A. W. Franks and others, being tracings and prints of encaustic tiles from various cathedrals, abbeys, and churches of England, were given by Mr. C. S. M. Bompas.

Thirty-eight designs for Regimental Badges, to be engraved on head-stones in military cemeteries, were presented by the Secretary of the Imperial War Graves Commission.

A few additions were made to the large Museum collection of brass rubbings. Mrs. M. K. Jephson presented thirteen rubbings from brasses in the churches of Ightham, St. Mary Cray, Wrotham, etc.; and the Rev. H. Tyrrell Green, besides three from Essex, gave two interesting rubbings from different sides of the same sheet of metal—a brass in the church of St. John de Sepulchre, Norwich—one showing the effigy of a civilian and the other the mutilated figure of a monk, standing behind a canopied window furnished with an iron grille.

DRAWINGS AND STUDIES

Mrs. Penryn Milsted presented a pencil drawing of the head of a girl by D. G. Rossetti; Mr. C. Emanuel, a life study by Alphonse Mucha; and Mr. H. E. Friend, a drawing of the River at Chelsea, by J. B. Chate-lain (1710-71), and an early 19th century drawing of the Cottage in Hyde Park. Ten sheets, each containing five views, of original draw-



Fig. 24 (p. 33).

ings for Engraved Almanacks, were presented by Dr. Colvin B. Smith. Mr. C. Zilva gave a pastel portrait of a girl by Charles Brocky, and a pen and wash drawing by Cambiaso, from the Dowland and Crozat Collections; Mr. A. W. Wallington, a water-colour landscape by G. F. Phillips; Mr. R. D. German, ten sheets of landscape drawings by Thales Fielding (1793-1837); Mr. Alfred R. Hakoumoff, eight pencil drawings by Thomas Woodward, another early 19th century artist; and Major-General Granville Egerton, an album compiled by Isabella, fourth Duchess of Rutland (c. 1825), containing original drawings and etchings by a Duchess of Sutherland, as well as three

sheets of animal studies by Sawrey Gilpin, R.A. Two portrait drawings by N. C. Branwhite, of members of the family of George Garland of Stone, Wimborne, Dorset, were presented by Mr. L. V. Lester-Garland. Lady Kennedy gave two portraits of Samuel Palmer by George Richmond, R.A., and a pen drawing by Samuel Palmer. Mr. A. H. Palmer presented an important series of six monochrome designs (*Plate 16*) made by his father in illustration of the poems of Milton. Purchases included five designs by A. Pugin for altar vessels, possibly made for the Chapel Royal at Brighton, two drawings of goldsmith's and silversmith's work by anonymous 17th century artists, a pencil drawing by J. S. Cotman (*Fig. 24*), five pencil drawings by John Burgess, and a study by D. G. Rossetti for the figure of Hector in his projected painting, "Cassandra."

SKETCH-BOOKS

A sketch-book of William Anderson containing sixty-seven sheets of sketches in pen and ink, pencil, and colour, was acquired by purchase. Two sketch-books of George Barret, R.A., a portfolio of eighty-three pencil sketches by J. S. Cotman, and a drawing by Heneage Finch (Earl of Aylesford) were purchased at the Theobald Sale in May 1925. A portfolio of eleven pencil sketches of river scenery and other subjects, by J. S. Cotman, was bought at the same Sale and presented to the Museum by Viscount Lascelles, K.G., D.S.O.

DESIGNS FOR MANUFACTURERS

Mr. Harold Curwen presented sixteen sheets of pattern papers designed for Messrs. Curwen and Sons by C. Lovat Fraser. A pattern book of needlework, etc., designs (c. 1812-15), drawn out by Mary Frances Dale, was acquired by purchase, as was also a volume of patterns of Messrs. Maw and Co's "Encaustic Tile, Geometrical Mosaic and Plain Tile Pavements." Mr. R. A. H. Spiers gave a collection of designs by F. E. Spiers for iron gates, textile fabrics, etc. Mr. A. T. Barber presented a series of cartoons for tapestry made at the Royal Windsor Tapestry Manufactory, established in the second half of the 19th century, when a group of French workmen from Aubusson set up looms. In Windsor Castle are four tapestry panels woven from the designs acquired through this gift. The factory did not attract public support and was closed before the end of the century.

IV. DEPARTMENT OF PAINTINGS

OIL PAINTINGS



THE Department of Paintings acquired two oil paintings during the year 1925. One was a portrait of the late Rev. Stewart Headlam, by Miss D. R. Clague, which was presented by Miss M. L. Wooldridge. It was accepted for exhibition in the Museum at Bethnal Green, a locality with which Mr. Headlam was closely associated for many years.

WATER-COLOUR DRAWINGS

Twenty-seven water-colour drawings were added to the collections. The earliest of these were two Italian views by John Skelton (d. 1758), a practically forgotten artist (*Plate 17*). They are of importance, because so few English water-colour drawings dating from before 1770 have survived. Skelton's work shows that the "stained drawing," in which the local tints were applied over a shading of Indian ink, had already reached its full development before 1758. Another early stained drawing was a view of the courtyard of a mansion, signed and dated 1781, by John Melchior Barralet, who was probably born in Ireland of French descent (*Fig. 25*). It was bequeathed by the late Mr. John Lane, the publisher. A body-colour view of Bowness and Windermere by T. Walmsley (1763-1805), the scene-painter, came from the same source. The fourth Earl of Aylesford (1751-1812),¹ who occupies an honourable place among the earlier British etchers, worked also as a painter in water-colours, and produced occasional drawings of considerable charm and merit. An example of his work, representing a hilly landscape with cows and sheep, was purchased at the Northwick sale, where a shore scene, executed by John Hoppner, R.A. (1759-1810), with pen and ink and wash, was also acquired.

¹ See the article on his work by A. P. Oppé in *The Print Collector's Quarterly*, Oct. 1924, p. 263.

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James Holland (1800-1870), though he began as a flower-painter in the Potteries before coming to London, is best known for his later topographical drawings, and for his views of Venice. Two flower-pieces by him were purchased. They are dated respectively 1839 and 1859, but show no great difference of technique. The Museum also possesses a flower subject in oils by Holland.

Mrs. Spencer Musson gave a large study in water-colour on panel by her uncle, John Frederick Lewis, R.A. (1805-1876), for his smaller



Fig. 25 (p. 34).

finished drawing of *A Halt in the Desert*, already in the Museum. The panel was specially prepared for him with a surface of plaster of Paris by Messrs. Roberson and Co., and appears to have been sent out to him while he was in the East.

John Burgess (1814?-1874) was a successful water-colour painter and teacher of drawing at Leamington, and an Associate of the Old Water-Colour Society, but he appears to have been almost forgotten. Mrs. Isabella I. Low gave a fine drawing by him of a street at Paris a few years ago; now two further works by him, *Bayeux Cathedral* and

DEPT. OF PAINTINGS

The Lantern, Château de Chambord, have been acquired. By their draughtsmanship and use of colour washes they may be classified as belonging more or less to the school of Prout.

An early work called *Isaac and Rebecca*, by the unfortunate Simeon Solomon (1840-1905), was purchased largely with the help of Mr. A. E. Anderson, as an addition to the small group of Pre-Raphaelite drawings in the Museum collection. Though not a member of the famous Brotherhood, Solomon was much influenced by the Pre-Raphaelites, and his work has much affinity with that of their group. The little drawing is dated 1863.

The veteran John William North, A.R.A., whose death at the age of eighty-two occurred in 1924, was in his youth one of a group of painters, illustrators and engravers which included Pinwell and Frederick Walker. A drawing by North, dated 1864, called *In an Orchard, Devon*, was purchased at auction; it is executed in a minute manner with considerable use of opaque colour, and is typical of the technique of the period. Another recently deceased artist was the late Thomas Austen Brown, A.R.S.A. (1857-1924). In painting he was an eclectic who worked in several different manners, but his work always showed personality and decorative sense. His water-colour landscapes are boldly drawn and often strongly coloured. Mrs. Austen Brown added two examples, *Grasse* (1923) and *Shrimpers Returning, Etaples* (1917), to those already in the Museum.

The most important accession to the Department of Paintings during the year was a typical example of the brilliant water-colour technique of the late John Singer Sargent, R.A. (1856-1925) (*Plate 18*): it is called *Santa Maria della Salute, Venice*, and was presented by the artist's sisters, Mrs. Ormond and Miss Emily Sargent.

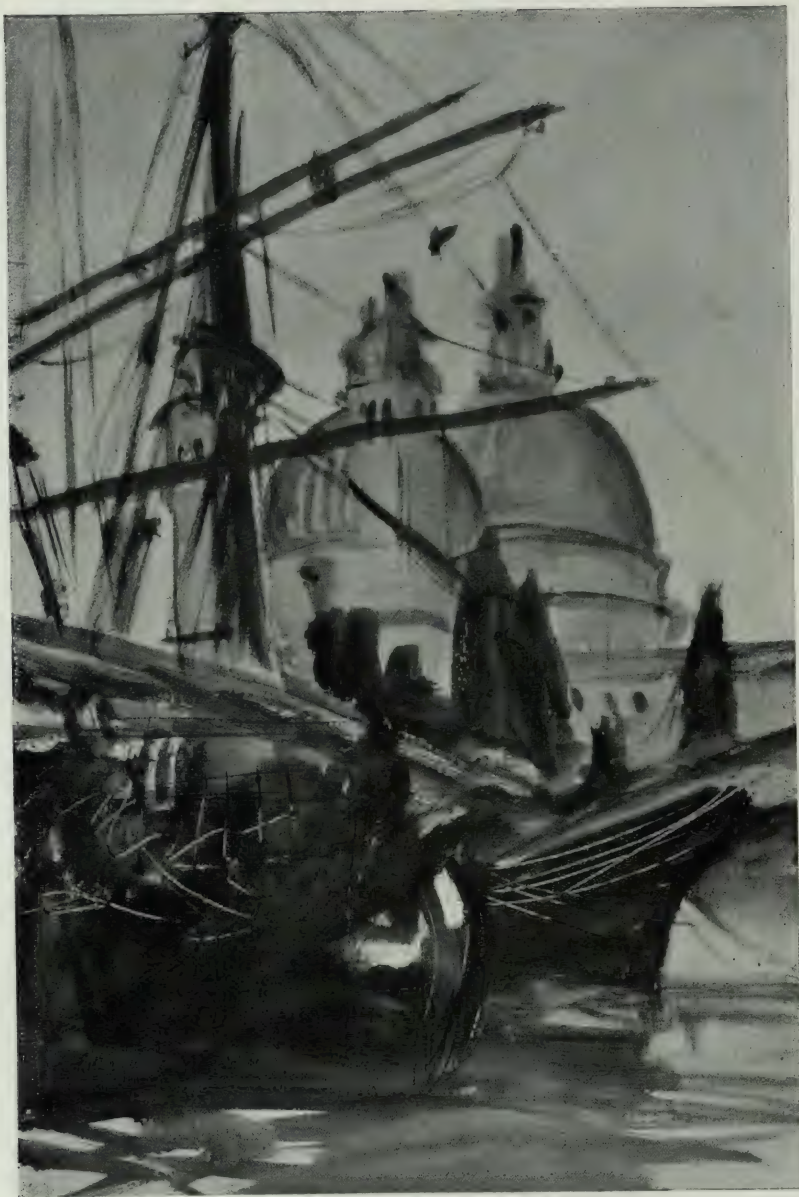
Shortly before the death of the late Francis Derwent Wood, R.A. (1871-1926), the well-known sculptor, the Museum acquired an attractive specimen of his recent landscape work in water-colours called *Pepper's Quarry, Amberley*.

Modern work was further represented by drawings by Sir David Cameron, R.A., R.W.S., Sir Charles Holmes, R.W.S., Mr. E. T. Holding, A.R.W.S. (given by the artist), Mr. R. H. Kitson, R.B.A. (given by Mr. Cecil A. Hunt), Mr. Gerald Moira, A.R.W.S. (given by the artist), Mr. David Muirhead, A.R.W.S. (given by Mr. A. E. Anderson), Mr. Frederick T. Penson (two works, given by the artist), and Mr. George Thomson.



JOHN SKELTON. VIEW OF ROME. WATER-COLOUR DRAWING.

(p. 34.)



J. S. SARGENT, R.A. SANTA MARIA DELLA SALUTE, VENICE.
WATER-COLOUR DRAWING.

(p. 36.)

MINIATURES

Nine miniatures were acquired. One of these, an attractive and typical work by Samuel Shelley (1750-1808), representing two sisters, Annabella and Mary Craufurd, reading a sheet of music, was presented by Mrs. Felix Moeller (*Fig. 26*). It is signed and dated 1786. The remainder were purchased. They included examples by Samuel Cotes (1734-1818); Richard Crosse (1742-1810) (*Fig. 27*), the deaf and dumb artist of Cullompton, whose painter's box is referred to



Fig. 26.

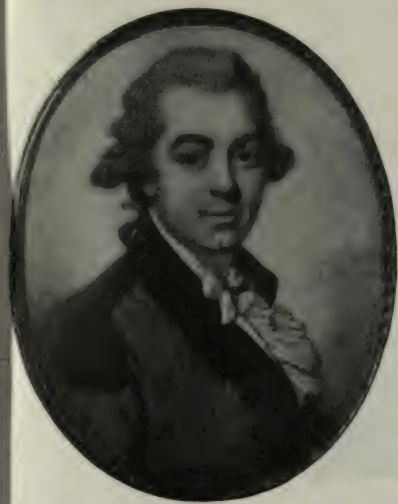


Fig. 27.

below; William Pether (1738?-1821), who is better known as a mezzotint-engraver than as a miniaturist; F. Ferrière (1752-1839), a Swiss who worked for a time in England; Thomas Peat (fl. 1791-1805); Waite (c. 1800)—perhaps William Waite of Abingdon; Johan Gorbitz (1782-1853),

an artist of Norwegian origin; and an initialist C.D. who conveyed in his miniatures a considerable sense of character, but has so far not been identified.

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Two other small portraits, which may be classified with the miniatures, were bought. One was a finished bust of a man in black and red chalk by George Dance (1740?-1825); the other was a drawing in Indian ink by Bernard Lens the Elder (1659-1725), representing the author, Richard Newcourt (d. 1716): it was engraved in the 1708 edition of his *Repertorium Ecclesiasticum*.

MISCELLANEOUS

Mrs. Brodrick, the widow of the late Mr. W. B. Brodrick, presented to the Museum, in accordance with his wishes, the miniature-painter's



Fig. 28.

box, believed to have belonged to Richard Crosse (1742-1810) of Cullompton. It had been on loan at the Museum for some years (Fig. 28). As will be seen from the reproduction here given, it is fitted with drawers and has a collapsible desk and shade. Among the miscellaneous contents of the little drawers is a revenue stamp of great rarity, besides a sketch by Crosse.

To Miss Rachel Barclay the

Museum is indebted for a water-colour paint-box and two circular ivory boxes containing little palettes, which belonged to the miniature-painter George Engleheart (1750-1829).

DEPT. OF PAINTINGS

John Russell, R.A. (1745-1806), the pastellist, with the help of his daughter used to make up his own crayons. Examples of these, together with a specimen of the paper which Russell used for his portraits, have been presented by his descendant, Mr. Frank H. Webb.

V. LIBRARY

BOOKBINDINGS



THE only addition made to the exhibit of bookbindings in the Book Production Gallery is a Dutch Bible (Amsterdam, 1797) and Psalter (Haarlem, 1832), bound together in old rose velvet. The chief interest of this lies in its pierced and chased gold mounts (*Plate 19*). The corners and clasps, which are of fine workmanship, have Amsterdam hall-marks of 1714 and must have been used previously on another book. The central monogram L.V.W. is probably for Willem Lodewijk, Baron van Wassenaer, who was created a count of the Holy Roman Empire in 1792 and died in 1833. In that case this ornament must have been made for him, for the present binding, in 1832-33. The book is a gift from Mr. A. A. Haserick.

MANUSCRIPTS. Among the manuscripts received as gifts are a Hebrew roll of the Book of Esther, given by the Royal Asiatic Society, and a note-book containing a copy by A. M. Cross, a grand-daughter of the artist, of "receipts for making crayons as discovered and practised by the late John Russell, Esqre., R.A.," with an introductory note by his son, and her uncle, the Rev. William Russell. Mrs. Cross explains that the receipts were deciphered by her brother, the Rev. S. H. Russell, from the artist's private shorthand manuscript book, in the possession of Mr. Francis H. Webb, who has now given her transcript to the Museum. A document, useful as evidence for the date of the death of James Scouler, the miniature painter, is a certificate of the proving of his will in 1812, given by Mr. Samuel J. Pegg. This date was unknown to Redgrave and Bryan. From the Department of Engraving, Illustration and Design the Library has received on deposit loan, two interesting autograph letters by John Constable, R.A., the first written to Miss Bicknell, afterwards his wife, from East Bergholt, on 3rd July 1816, describing a journey in Essex, in which he mentions among other matters a discovery of old plate, etc., in Woodham Mortimer Hall, near Maldon, and the second, to the same lady on

LIBRARY

11th July 1818, after their marriage, with reference to the painting of their house in Keppel Street.

Another manuscript of great interest was bought ; this is an English version of *Walpurgis Night, The Piper of Neisse and The Devil's Bridge*, illustrated with pen-drawings by Richard Dadd (b. 1817, d. 1887).

PRINTED BOOKS. The most important old printed books added to the Library were two embroidery pattern-books: R. H. Fürst, *Modelbuch* (Nürnberg, 1689), and *Das neue Modelbuch, anderer Theil* (Nürnberg, n.d.), given by Mr. G. F. Hill (*Plate 20*), and a copy, which was purchased, of V. Biringuccio, *La pyrotechnie ou art du feu* (Paris, 1556), a well-printed French translation of this important Italian work containing descriptions of bronze casting, etc.

Among a great number of new or recent books received as gifts the following are some of the more important :

The George Eumorfopoulos Collection . . . by R. L. Hobson. Vol. I. Given by Mr. Eumorfopoulos.

Catalogue of the Collection of Old Plate of W. F. Farrer . . . by E. Alfred Jones. Given by Mr. Gaspard Farrer and Mr. Henry Farrer.

The Collection of Arms and Armour of Rutherford Stuyvesant, by Bashford Dean. Given by Mr. Rutherford Stuyvesant.

The Collection of Arms and Armour formed by Lord Howard de Walden . . . by F. Joubert. Given by Lord Howard de Walden.

The Arabic edition of M. Herz Bey, *La Mosquée du Sultan Hassan au Caire*. Given by Col. H. G. Lyons.

Biblia (Antiguo Testamento) . . . traducida por Rabi Mose Arragel (being the work presented to his fellow members of the Roxburghe Club by the Duke of Berwick and Alba), and *Catálogo de las miniaturas y pequeños retratos pertenecientes al Excmo. Sr. Duque de Berwick y de Alba*. Given by the Duke of Berwick and Alba.

J. Gudiol y Cunill, *Catalech dels Vidres que integren la Coleccio Amattler*. Given by Señorita Teresa Amattler.

Selections from the work of P. A. de László, edited by Oakley Williams. Given by Mr. P. A. László de Lombo.

E. T. Richmond, *The Dome of the Rock in Jerusalem*. Given by the India Office for the Departmental Library of the Indian Section.

L. Planiscig, *Collezione Camillo Castiglione. Catalogo dei Bronzi*. Given by Mr. Eric Maclagan.

LIBRARY

A. Hayden, *Spode and his successors*. Given by Mr. Bernard Rackham.

S. Fujikake, *The Matsukata Collection of Japanese Colour Prints* (reproductions of 100 exhibited in the Imperial Gift Kyoto Museum in May 1925). Given by Mr. Kojiro Matsukata.

A series of volumes of *Man* and of the *Journal of the Royal Anthropological Institute*, and a number of smaller works. Given by Dr. W. L. Hildburgh.

A great many books have been received from British and foreign Museums, Academies, and Societies as gifts or on exchange account, and many exhibition authorities and proprietors of galleries, especially London ones, have presented catalogues of their exhibitions and other publications.

By far the larger part of the money available for purchases for the Library had to be expended on new and recent books. Many costly publications appeared both in this country and abroad. Among the more important of those acquired are the following:

G. von Lückau, *Greek vase paintings*. The Hague, 1923.

T. Wiegand, *Baalbek*, I-III, and Atlas. Berlin, 1921-25.

O. Wulff and M. Alpatoff, *Denkmäler der Ikonenmalerei*. Dresden, 1925.

E. A. Stüchelberg, *Unveröffentlichte Walliser Gewebe-Funde. Neue Folge*. Basel, 1925.

A. Boeckler, *Die Regensburger-Prüfeninger Buchmalerei des XII. und XIII. Jahrh.* München, 1924.

G. Kautzsch, *Der Mainzer Dom und seine Denkmäler*. Frankfurt a.M., 1925.

O. Schmitt, *Gotische Skulpturen des Strassburger Münsters*. Frankfurt a.M., 1924.

W. L. Schreiber, *Meisterwerke der Metallschneidekunst*. Strassburg, 1914, et seq.

The Cambridge Mediaeval History, Cambridge, 1913, et seq., and the volumes issued during the year of the Cambridge Ancient History.

Yukio Yashiro, *Sandro Botticelli*. London, 1925.

P. Ganz, *Malerei der Frührenaissance in der Schweiz*. Zürich, 1924.

S. Morison, *Four centuries of fine printing*. London (1924).

M. J. Husung, *Bucheinbände aus der Preussischen Staatsbibliothek*. Leipzig, 1925.

LIBRARY

G. E. Pazaurek, *Deutsche Fayence-und Porzellan-Hausmaler*. Leipzig, 1925.

Vienna, National-Bibliothek. *Monumenta scenica*, II, III. Wien (1925).

J. L. Sponsel, *Der Zwinger, die Hoffeste und die Schlossbaupläne zu Dresden*. Dresden, 1924.

Col. M. H. Grant, *A chronological list of the old English landscape painters (in oil)*. London (1925).

O. Sirén, *Chinese sculpture from the fifth to the fourteenth century*. London, 1925.

E. Boerschmann, *Chinesische Architektur*. Berlin, 1925.

F. Rumpf, *Primitive Japanese woodcuts . . . from the collection of T. Straus-Negbauer*. Berlin (1925).

J. Kurth, *Masterpieces of Japanese woodcuts*. Berlin, 1924.

New York: Armour and Arms Club. *Exhibition of Japanese Sword Guards, 1921*. New York, 1922.—*Exhibition of Japanese Sword Fittings, 1922*. New York, 1924.

C. Doehring, *Art and industry in Siam. Lacquer works in black and gold*. Bangkok (1924?).

H. Glück, *Die indischen Miniaturen des Haemzae-Romanes im Osterr. Museum und in anderen Sammlungen (incl. Victoria and Albert Museum)*. Wien, 1925.

PHOTOGRAPHS. The most valuable gift of photographs received was a set of 952 of Westminster Abbey made by or for the investigators working for the Royal Commission on Historical Monuments (England), presented by Mr. E. J. Horniman, one of the Commissioners. These photographs, like the earlier series given by Mr. Horniman, have been mounted and bound in Albums to accompany the Commission's Report. 248 photographs from his collection were given by the executors of the late Sir Claude Phillips, and 212, chiefly of musical instruments, by Miss E. J. Hipkins (with some books) from her father's collection. Mr. H. Batsford presented 2 volumes and 2 portfolios of photographs of English interiors, formerly in Lord Leverhulme's Collection. Large collections of photographs were also offered so that anything useful to the Library might be selected from them, by Mr. Eric Maclagan, and, from the property of the late Mr. John Sargent, R.A., by Mrs. Ormond and Miss Sargent. From those offered by Mr. Maclagan 481 were selected; the Sargent Collection was still being

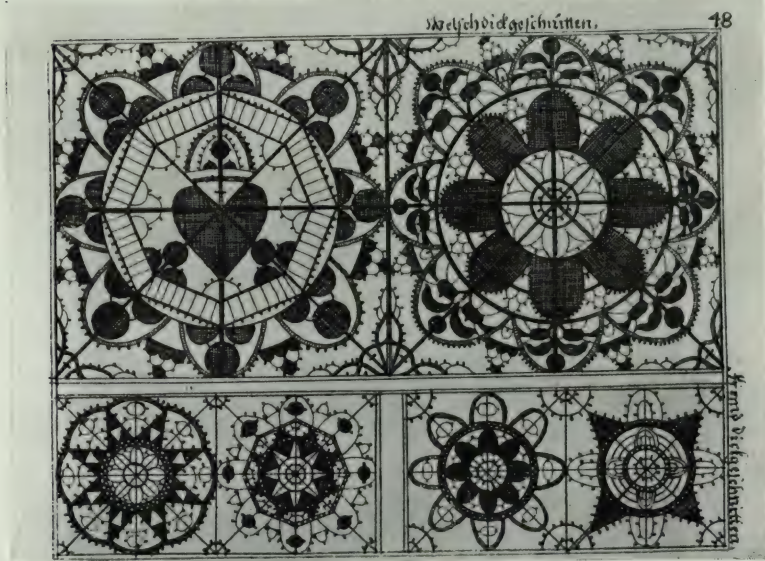
LIBRARY

dealt with at the end of the year. 120 enlarged prints of photographs made for their book on *Cathedrals* were presented by the Great Western Railway, and among smaller gifts were 74 photographs of the galleries and bays of the National Portrait Exhibition in this Museum in 1876, given by Mr. W. H. Whitear; 19 of a French Franciscan Missal of the end of the 15th century, given by Mr. A. Van de Put; and 24 reproductions of his drawings of *Sunset Rock*, given by Mr. Lester G. Hornby. The chief purchases of photographs were of English architecture, stained glass, woodwork and other details, from negatives by Mr. Sydney Pitcher and Mr. F. H. Crossley, F.S.A.



BOOKBINDING. DUTCH; OF OLD ROSE VELVET WITH GOLD MOUNTS. THE CLASPS
AND CORNERS HAVE AMSTERDAM HALL-MARKS OF 1714. THE LATER
MONOGRAM IS PROBABLY OF WILLEM LODEWIJK,
BARON VAN WASSENAER, D. 1833.

(p. 40.)



LADIES WORKING AT WEAVING AND EMBROIDERY. ENGRAVED TITLE-PAGE OF R. H. FÜRST, "NEUES MODELBUCH," PT. II. NUREMBERG; NO DATE. PATTERNS FOR NEEDLEPOINT FILLINGS. PL. 48 IN R. H. FÜRST, "NEUES MODELBUCH," 1689.

(p 41.)



Fig. 29 (p. 54).

VI. DEPARTMENT OF METALWORK

ENGLISH SILVERSMITHS' WORK



ONE of the most notable acquisitions of the year was the Vyvyan Salt (*Plate 21*), which may be regarded as the most important piece of English 16th century silver yet acquired by the Museum and among the finest still remaining in the country. The raising of the necessary funds for its purchase was effected with the generous assistance of the Worshipful Company of Goldsmiths and the National Art-Collections Fund, supported by a substantial contribution from the vendor, Mr. Edmund A. Phillips, to whom also thanks are due for his readiness to allow the time required for the accomplishment of the task—without this forbearance, extended over more than a year and a half, success would have been impossible and yet another masterpiece of English craftsmanship lost to the nation.

The Vyvyan Salt, formerly a family possession of the Vyvyans of Trelowarren, Cornwall, is a "Standing Salt" in silver-gilt, designed as a square tower supported on four couchant lions and having a domed

cover surmounted by a figure of Justice, the cover being raised above the hollow for the salt by a removable bracketed gallery. There is the characteristic Elizabethan decoration of embossed masks, fruit,

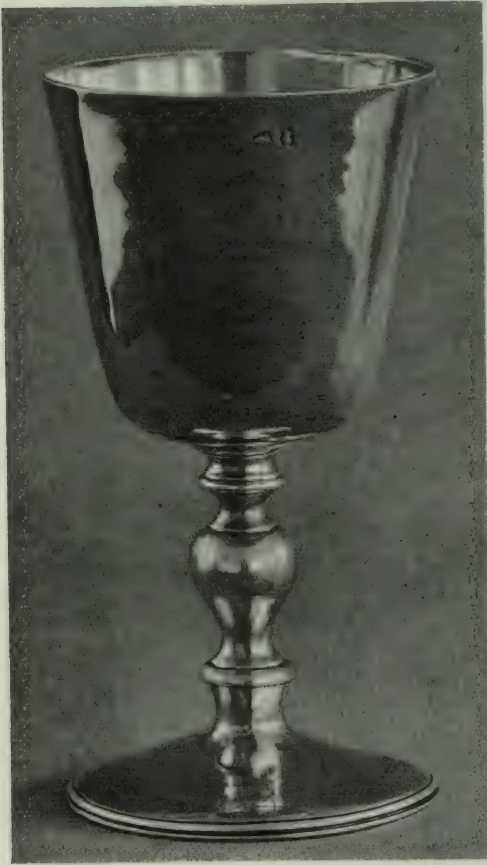


Fig. 30 (p. 47).

and cartouche-work, and stamp-cast or stamped borders of egg-and-tongue ornament; but an uncommon feature is presented by the four panels of *verre eglomisé* (glass decorated with foil and colours) which fill the sides of the tower. These panels bear designs and motives adapted from the *Choice of Emblemes* by Geoffrey Whitney, published in 1586; four small medallions of similar work on the cover show heads of heroes of antiquity—Ninus, Cyrus, Alexander, and Julius Caesar.

The salt bears, repeated on body, foot, and cover, the London hall-mark for 1592-3 and an unidentified maker's mark, WH with a flower (?). The total height is nearly sixteen inches.

Another important piece of English family plate acquired during the year was the Sterne Cup (*Plate 22*), a covered caudle or posset cup of richly water-gilt silver, which, as recorded in an inscription repeated on both parts of the object, was given

by King Charles II to Richard Sterne, Archbishop of York (1664-1683) and Lord Almoner, a great-grandfather of Laurence Sterne, the author of *Tristram Shandy* and *The Sentimental Journey*. A coat of arms, added in the 18th century, perhaps at the same time as the inscription, alludes to a marriage between a Pulleyne of Burghley and Mary Sterne in 1739.

There was no issue of the marriage and the Cup returned at her death to the Sterne family, passing by marriage in 1821 into the possession of the Machells of Crakenthorpe, Westmorland. Standing nearly eight inches in height, the Cup bears the London hall-mark for 1673-4 and an unidentified maker's mark, AC in monogram. It is in a remarkable, almost "mint," state of preservation, having doubtless rarely left the original leather case acquired with it. In its scheme of decoration there is revealed an admirable feeling for contrast between the broad bands of coarse matted work and those with plain burnished surface on both bowl and cover.

A further useful addition to the collection of English silver was a plain wine-cup, with baluster stem, bearing the London hall-mark for 1650-1 and inscribed as being "the giuft of Jane prince to hir sonne mathew prince for an heirloome" (*Fig. 30*). An interesting group of English, Scottish, and Irish silver, including some provincial pieces, was given by Mr. Arthur Hurst, whose name will also be found among the lenders this year. It includes a pretty pierced sugar-basket (London, 1769), a 17th century apostle spoon, two two-pronged forks (Newcastle, 1801), a "rat-tail" spoon (Edinburgh, 1718), two Exeter spoons of 1687 and 1785, and two charming Irish ones with "bright-cut" engraving, besides other interesting pieces. A French gold watch with minute incrustation of pearls (Paris mark from 1821) also formed part of the gift.

A pair of silver-gilt candlesticks, with unusually minute and finely executed chasing, from the collection of the Dukes of Cumberland, were given by Mr. Lionel A. Crichton (*Plate 23*). These bear the London mark for 1814-15 and were made by the famous silversmith Paul Storr for Rundell, Bridge, and Rundell, goldsmiths to King George III and the Prince Regent.

A silver sugar-bowl with lightly engraved and pierced decoration, London hall-mark for 1787-8, was given by Mr. H. Lawrence Christie in memory of Mary Elizabeth Christie. English silversmiths' and other fine metalwork of a generation or so ago is represented by a ewer, the gift of Miss Cleminshaw, parcel-gilt and enriched with filigree-work, made by Skidmore of Coventry and hall-marked at Birmingham in 1866-7; and a group of objects, including a brass almsdish and an engraved steel ceremonial trowel, made about 1870 by T. R. Rice from the designs of S. G. Rice, and now bequeathed by their brother Andrew L. Rice.

FOREIGN SILVER

From the Wyndham Cook Sale were secured two items of outstanding merit. The first is a silver parcel-gilt dish (*Plate 24*), enriched with "pineapple" embossing of almost miraculous regularity and perfection, and curiously decorated as to its centre with the applied figure of a stag "lodged" within a wattle fence of woven wire. It rests on three feet formed as pomegranates, and bears a Munich hall-mark of the 16th century.

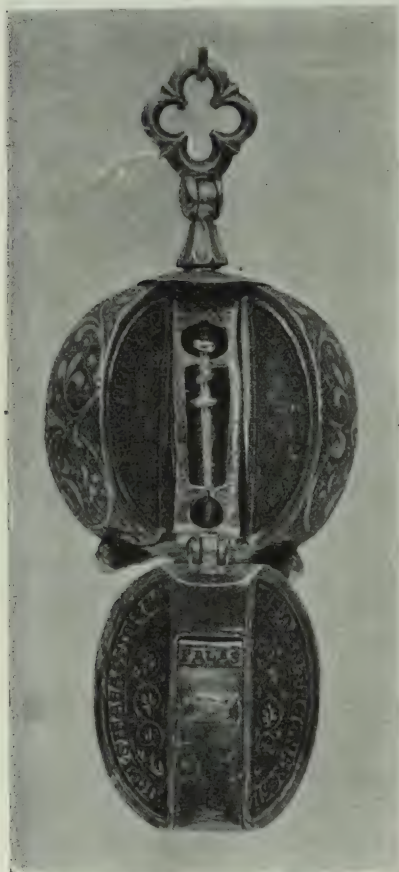


Fig. 31.



Fig. 32.

The other is a remarkable pomander of nielloed silver (*Figs. 31 and 32*), which was formerly in the Londesborough and J. C. Robinson Collections. It is Italian work of the 14th century and is an object of con-



THE VYVYAN SALT. SILVER-GILT, WITH PANELS
OF VERRE EGLOMISÉ.

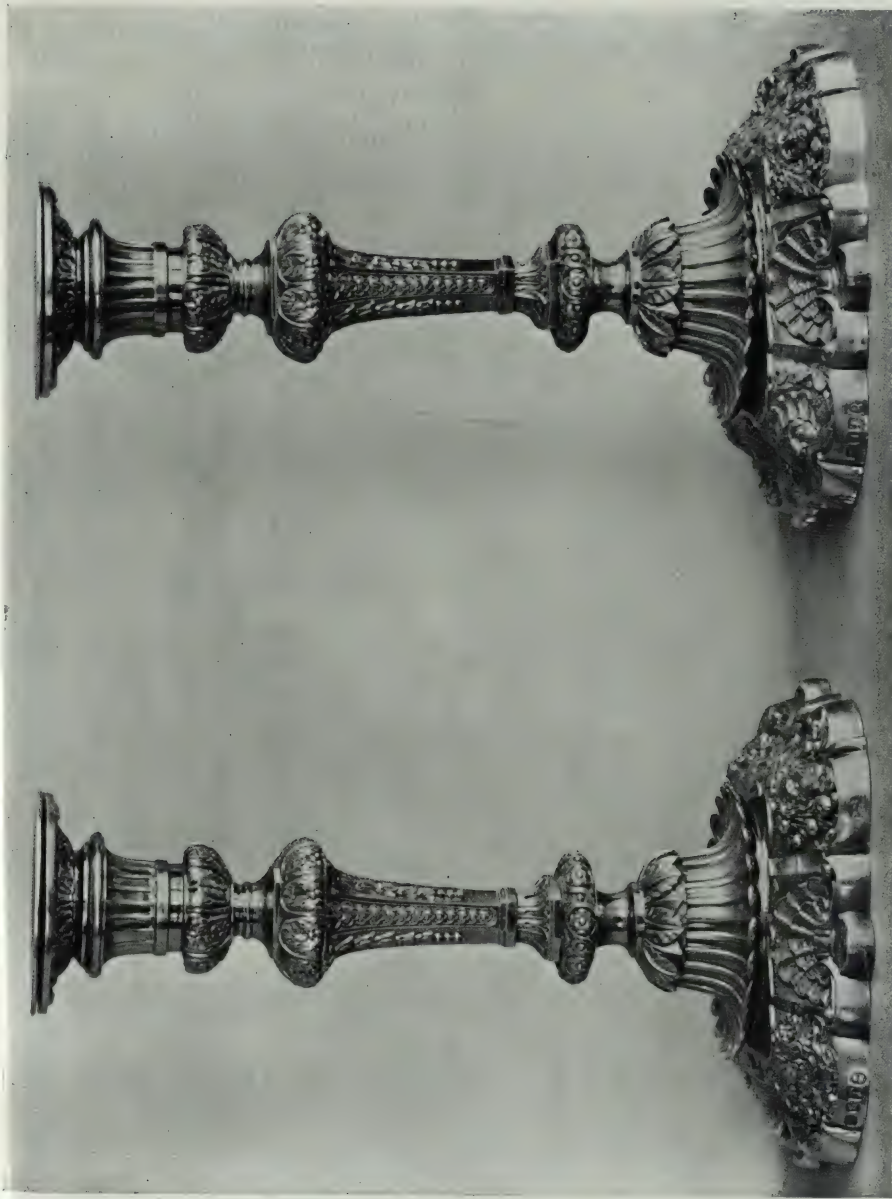
LONDON HALL-MARK FOR 1592-3.

(p. 45.)



THE STERNE CUP. SILVER-GILT. LONDON HALL-MARK FOR 1673-4.

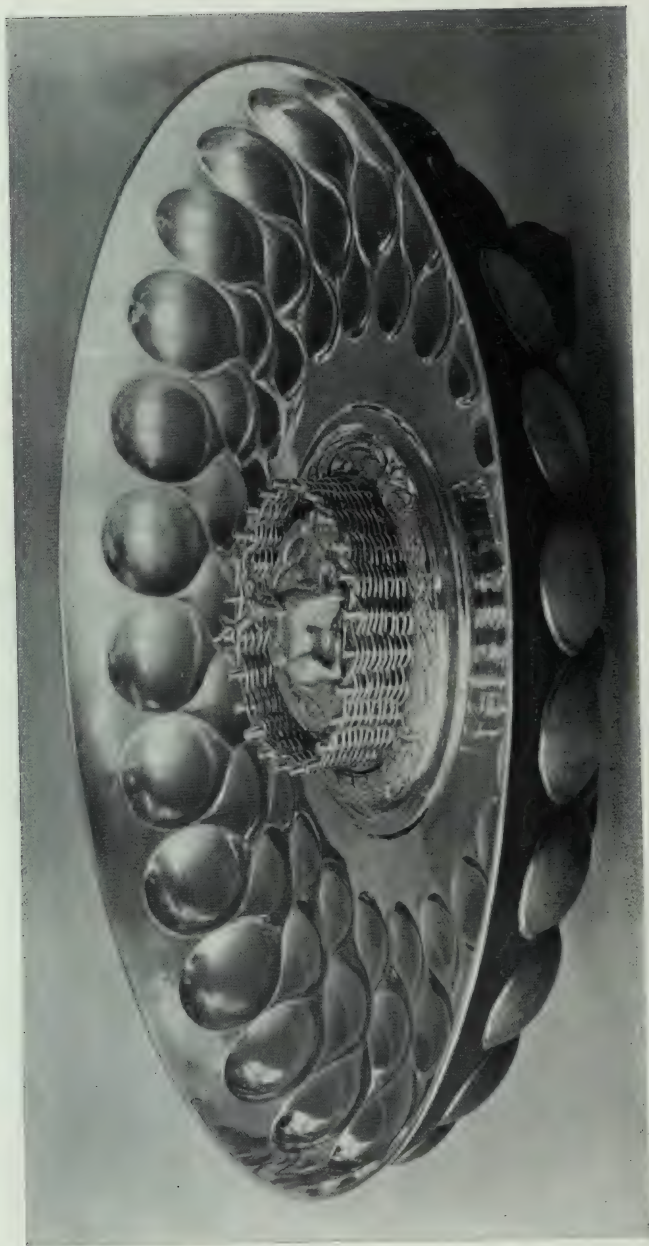
(p. 46.)



PAIR OF CANDLESTICKS. SILVER-GILT. BY PAUL STORR. LONDON HALL-MARK FOR 1814-15.

GIVEN BY LIONEL A. CRICHTON, ESQ.

(p. 47.)



SILVER-GILT DISH. MUNICH HALL-MARK; 16TH CENTURY.

(p. 48.)

DEPT. OF METALWORK

siderable rarity. Within it are inscriptions relating to the Judgment of Paris, which may be translated as follows:

“JUNO: Paris! For the gift of an apple, lo! I give thee a spouse.”

“VENUS: Thou shalt be rich in delight, if, the prize being mine, thou become my consort.”

“MINERVA: Kingdoms shall be thine to rule as king, if thou favour me.”

“PARIS: Venus is the loveliest; her claim is clearly just.”

A charming little scent-flask in silver with low-relief arabesque decoration, Italian work of the 17th century, was given by Mr. P. A. S. Phillips through the National Art-Collections Fund. Amongst several interesting silver spoons given by Mr. and Mrs. Norman Gask was one having an obituary inscription in the bowl, dated October 1714 and including the apophthegm “O men, as ye are, so was I, and as I am, so shall ye be!” This is probably Flemish work.

EARLY ENAMELS AND ECCLESIASTICAL METALWORK

Several highly important additions were made under this heading, chief among them being a round-topped plaque of *champlevé* enamel on copper-gilt, nearly five and a half inches high, representing the Last Judgment (*Fig. 33*). In the lower part of the design is depicted the flaming Mouth of Hell, with devils and damned souls; above is Christ in Majesty, with two angels. The ground is a rich dark blue, the details being picked out in red except for Our Lord's halo, which is yellow, and the white halos of the angels. Round the edge are eight holes for attachment, but the original use of the plaque is not quite certain. It is evidently a work of the third quarter of the 12th century, and its style of drawing seems to be unique among works in enamel. The expressive attitudes of the figures, the dramatic action of the whole scene, and particularly the treatment of the clinging and “stringy” draperies, all combine to form a highly characteristic style—precisely the style of drawing and treatment found in English, and especially Winchester, manuscripts of the period. So that it may quite justifiably be claimed as a document of the highest value in proof of the practice of enamelling in England in the 12th century.

Another very important acquisition was a remarkable crucifix

figure in bronze gilt,¹ English work, late 14th century, to which the expressive modelling of the face and the unusual treatment of the head with its curling hair and full beard lend a character of the utmost

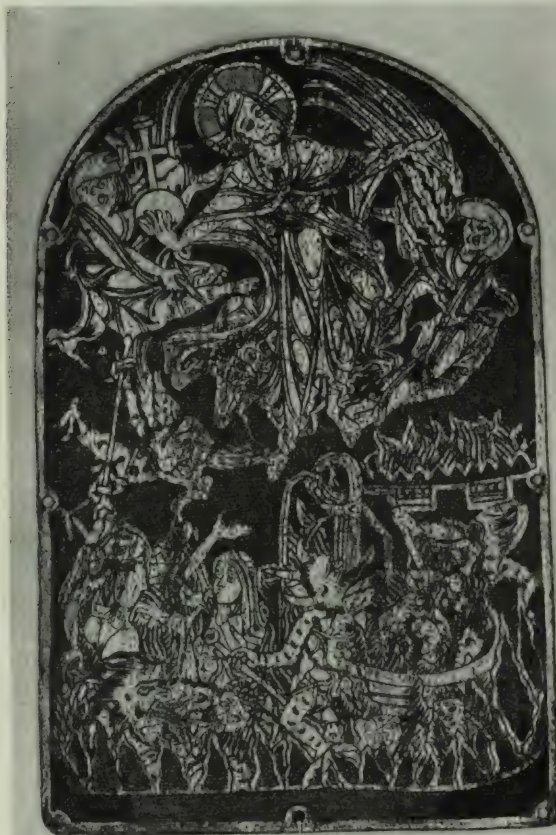


Fig. 33 (p. 49).

A third item of considerable interest is an Elizabethan Communion-cup with its paten cover, in copper engraved with the characteristic band of arabesque foliage which forms the usual decoration of such

¹ Described by H. Clifford Smith in *Proceedings of the Society of Antiquaries*, July, 1923.

² See *Review of Acquisitions*, 1922, p. 62, Plate 29.

dignity (*Plate 25*). The figure has a known history of over a century in this country, in the family of its former owner, carrying it well back beyond the date when such detached bits of mediaeval work have been collected by English travellers on the Continent. This fact corroborates its truly English character of modelling, seen in the head, which may be compared with some of the mediaeval English alabasters, and the drapery in the manner of English ivories. There is, further, a very peculiar and realistic treatment of the legs and feet closely related to that seen in the figure dug up at Langley, Bucks, and now in the Museum,² which in other respects is quite differently handled.

cups (*Fig. 34*). It is similar to one acquired in 1920, in which the copper has been lightly gilded, and the question arises, in regard to these base-metal cups, whether they were made for poor parishes or were models issued to silversmiths to secure uniformity of pattern. How such uniformity in a diocese or district was arrived at in the issue of Elizabethan Communion-cups is an interesting problem as yet unsolved, and it is not impossible that these two examples may give the solution of the mystery—that they were, in fact, models to which the silversmiths in a given district had to conform. They show just such variations in type as are found between the silver cups of different districts—the one recently acquired was obtained in Cambridge and may well represent a type of the Ely diocese.

Two useful additions to the series of ecclesiastical enamels made at Limoges in the 13th century were acquired as part of the bequest of Mrs. George Cowell, namely, the central portion of an altar-cross (Christ crucified, *Plate 26*) and a small cylindrical pyx with conical lid surmounted by a ball and cross.

An English church bell of the 13th century of any size is a rare object, and the opportunity of acquiring one at the melting-down price of the metal was gladly seized. The bell, one of two mediaeval bells formerly at Skelton-in-Cleveland, Yorkshire, is of extreme interest as an example of early bell-founding in this country, its date being put by the expert authority,



Fig. 34.

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Mr. H. B. Walters, at about 1230-50 (*Fig. 35*). In perfect condition, it is quite plain and is in shape considerably slenderer than bells of a more familiar type. Its height is 4 feet, 3½ inches.

Another useful acquisition was a German 16th century chalice in silver-gilt, of a type new to the collections (*Plate 27*). Its widely spreading foot is engraved with a Crucifixion group and with panels of late gothic tracery showing the curious interlaced and truncated cusping found in South German architecture and other work of the period. The flaring shape of the bowl, too, accords with the suggested date. Lieut.-Col. T. F. Parkinson gave an unusual object in the shape of a verger's wand in "Sheffield plate" with decorative gilt head, English work of about 1820.



Fig. 35.

JEWELLERY, ETC.

The collections under this heading were enriched by a number of interesting gifts, including a five-swivelled chatelaine in gilt metal with tinted decoration, from Mrs. G. Shorland

Ball; a silver-gilt filigree necklace and pendant set with amethysts, from Miss Lucy I. Barlow; a necklace of beautifully cut and graduated crystals in gold-backed silver settings, given by Mr. Cecil F. Crofton in memory of his mother; a hair-pin in piqué tortoiseshell, from Miss Ethel Gurney; a collection of silver filigree buttons and various other



BRONZE-GILT CRUCIFIX FIGURE.
ENGLISH; LATE 14TH CENTURY.

(p. 50.)



CENTRE OF AN ALTAR-CROSS. CHAMPLEVÉ ENAMEL ON
COPPER-GILT. LIMOGES; 13TH CENTURY.

BEQUEATHED BY MRS. GEORGE COWELL.



SILVER-GILT CHALICE. S. GERMAN; EARLY 16TH CENTURY.

(p. 52.)



PEWTER CANDLESTICK. ENGLISH; DATED 1616.

(p. 53.)

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items, from Miss E. J. Hipkins; two necklaces of the characteristic Berlin cast ironwork, together with several other interesting objects in steel and iron, given by Miss Little; a Persian silver-mounted cornelian seal, from Miss E. M. Major; a gold brooch reproducing the ancient Etruscan granulated work, made about 1880 by Pasquale Novissimo and given by his daughter, Miss Linda Novissimo; and a watch-shaped pendant, given by Miss J. M. Ross.

OTHER EUROPEAN METALWORK

An outstanding acquisition was a pewter candlestick (*Plate 28*) of considerable beauty and of no little historical interest as bearing among its cast ornament the arms of the Worshipful Company of Pewterers, and the name of William Granger, who was Steward of the Company in 1620. It is dated 1616 and was possibly an "apprentice" piece. A stoutly made and attractively designed treasure-chest in steel and brass, German work of about 1700, was given by Susan Countess of Malmesbury. A table-knife, the gift of Miss E. Jane Urwick, has its ivory handle exquisitely carved as a figure of Queen Elizabeth and is probably contemporary English work; another ivory knife-handle, given by Miss Helen Farquhar, similarly represents King Charles II. Miss Ethel Gurney gave an engraved brass label, of which the original use is indicated by its inscription: *Mrs. Fitzherbert Fore Coach Trunk*; this is said to be the Mrs. Fitzherbert married to the Prince Regent in 1785. A tea-caddy of Pontypool ware (lacquered and painted tinplate) was graciously given by Her Majesty Queen Mary.

Mr. Eric N. Browett gave a large and varied collection of Insurance Plates, chiefly English of 18th and 19th century dates, in cast lead or stamped copper, iron and zinc; one rare example ("Athenaeum") is in glazed pottery. Dr. W. L. Hildburgh again generously gave an extensive collection of metalwork of various kinds, chiefly in iron, brass, and bronze, ranging in date from the 16th to the 19th century, among which must be singled out a cranequin or winder for a crossbow (arbalist) in etched steel, German work of the 16th century, a fine bronze pulley-wheel filled with gothic tracery, and a Catalan casket of the 14th century, covered with brass stamped with scenes of love and the chase.

Miss E. J. Hipkins and her brother Mr. John A. Hipkins gave several attractive items, including a brass pounce-box, a pewter measure of

DEPT. OF METALWORK

fine shape, and a labradorite snuffbox. Other useful gifts included a brass imitation dagger of interesting type, from Miss E. M. Baxter; a bronze hand-bell from Teglio Church, N. Lombardy, given by Signora Cardinale; two cooking-forks, a fetterlock, and a rare German war-hammer dated 1630, from Miss Close; a stirrup of the first half of the 16th century, from Mr. René de l'Hôpital; a Spanish 16th century bronze mortar, from Mr. H. E. Dunhill; a brass-handled horse-lancet with curious inscription dated 1827, from Mr. S. Alan Garnett; a small steel casket with lid of engraved copper-gilt, from Miss J. F. Lefroy; a thistle-shaped latch and a saucepan stand, English work of the 18th century, from Mr. J. Seymour Lindsay; an English early 17th century iron casement, formerly at Saffron Walden, from Mr. H. P. Mitchell; a 17th century steel padlock and key, from Mr. A. C. Butler Smythe; a Scottish 18th century tirling-pin, from Miss A. M. Thompson; and a silver-plated knife with Bow-porcelain handle, from Mrs. Wilson.

ORIENTAL METALWORK

The chief addition to the collections of Oriental metalwork was the group of Japanese bronzes given from the collection of the late C. M. Major by his children. These consist, not of the usual vases, bowls, and so forth, but of the smaller objects and portions of larger ones used in the service of the Buddhist religion. They form a welcome supplement to the big bells, temple-lanterns, flower-trays, etc., that the Museum is able to show in this class.

A number of useful Chinese acquisitions are to be recorded, such as an antique bronze girdle-hook inlaid with turquoise; a banner-jingle of early date in bronze, given by Mr. George Eumorfopoulos (*Fig. 29*); a crossbow lock and parts of two others, from Mrs. C. Spier; a silver bracelet and gilt bronze girdle-clasp, of more recent workmanship, from Miss E. J. Hipkins; and a silver-gilt 18th century wine-pot, charmingly decorated with chasing, from Mr. Anthony White. The following Japanese gifts were also received: a long sword (*katana*) with unusual scabbard of mottled black and yellow lacquer, from Mr. J. E. Allen, A.R.C.A.; a silver kettle, water-bowl, and dye-pot, used for blackening the teeth, from Mr. E. L. Cappell; and additions to the Sword-furniture series, from Dr. W. L. Hildburgh and Mr. A. J. Koop. Mr. Sidney Hand gave an Abyssinian brass hand-cross of pleasing design and treatment.

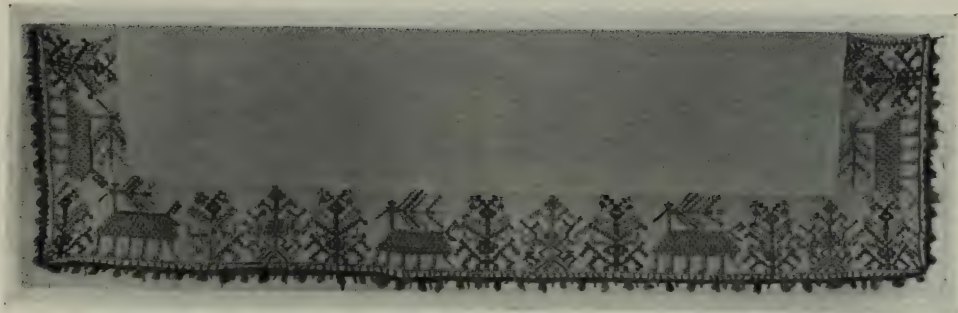


Fig. 36 (p. 62).

VII. DEPARTMENT OF TEXTILES

CARPETS

THE most important carpet is a good specimen of the finely knotted Feraghans made about a century ago (*Plate 29*) (T. 200). It has on a deep indigo ground a floral pattern springing from a tree form and a typical Feraghan border on pale green. It bears the date 1232 A.H. (equivalent to A.D. 1817). A carpet from Khotan, probably dating from the late 18th century was also purchased (T. 201). It has a conventional floral pattern introducing the "five blossoms" characteristic of Khotan carpet designs and a border adopting Chinese wave forms.

Mrs. Shockey, in the name of the Art Institute of Chicago, gave a very finely woven cistern-shaped Camel-Bag from the neighbourhood of Derbend in the Caucasus (T. 97). It is made by the Soumak process so common in that region and is of very fine colour. Another specimen of the kind was purchased (T. 89).

Eight examples of Turcoman knotted pile, made by the Tekke, Yomud, and Ersari Tribes, were purchased (T. 73, T. 90 to 96). Most of these are of fine quality and have unusual patterns, and among them are two deep quiver-shaped bags of an unfamiliar kind, whose exact use is not known.

A small Shirvan rug of the middle of the 19th century, of pleasing blue colour, has devices similar to those of the so-called Khila rugs (T. 207).

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TAPESTRIES

The outstanding acquisition of the year was an important set of English Elizabethan tapestries, purchased under the bequest of Capt. H. B. Murray (T. 180 to 185). This consists of six cushion covers (five single and one double) of Sheldon tapestry, and represents the Story of Jacob as told in Genesis xxviii and xxix, Esau selling his birth-right, Rebecca disguising Jacob, Isaac blessing Jacob, Jacob's dream, Jacob at the well, and Jacob meeting Rachel. The condition and colour of the panels are almost perfect and gold thread is liberally introduced. The scenes are in diamond-shaped frames within rectangular borders. The borders and the spandrels are filled with floral designs, and in the double panel on either side of the scene there is a silver vase with flowers, which are beautifully woven, and include iris, lilies of the valley, and carnations. The floral designs are characteristically English, and both these and the scenes are treated with the simplicity and fine feeling that distinguish Sheldon tapestry. In particular the double panel from the exquisite rendering of the flowers is one of the finest specimens of Sheldon work yet known (*Plate 30*).

Other tapestries obtained during the year include an Italian cushion cover of the Annunciation dated 1670 (T. 86), and three specimens of Aubusson chair seats of the 18th century (T. 83 to 85).

COSTUMES

I. Ecclesiastical

The chief acquisition was a chasuble with stole, maniple, burse, and chalice veil (T. 127 to D), all of flame (*fiamma*) embroidery in floss silks of brightly gradated colours on canvas in *Point d'Hongrie*. This uncommon set is of Florentine origin and dates (with the exception of the modern chalice veil) from the 17th or 18th century.

Mr. Lionel Harris gave a portable altar (?) probably used in giving Communion to the sick (T. 23); Portuguese or Spanish work of the early 18th century. It is of velvet and embroidered satin, and the outside is shaped like a book.



WOOLLEN PILE CARPET. PERSIAN (FERAGHAN); 1817.

(p. 55.)



SHELDON TAPESTRY CUSHION COVER. JACOB AT THE WELL. ENGLISH; ELIZABETHAN.

PURCHASED UNDER THE TERMS OF THE BEQUEST OF CAPT. H. B. MURRAY.

(p. 56.)



EMBROIDERED TUNIC. CHINESE; FIRST HALF OF THE 19TH CENTURY.
GIVEN BY HER MAJESTY THE QUEEN.

(p. 59.)



EMBROIDERED PANEL. ENGLISH; EARLY 17TH CENTURY.

(p. 60.)

2. *Domestic*

A. *European.*

H.M. the Queen presented two English embroidered waistcoats of silk and cotton dating from the third quarter of the 18th century and about 1800 (T. 9 and 10); a baby's silk cap with chenille and metal thread embroidery, probably Italian work of the late 18th century (T. 129); a pair of child's shoes of plaited straw of the second half of the 19th century (T. 8).

The collection was enriched by two English (Elizabethan) dome-shaped caps with gold and silk embroidery on linen (T. 15 and 16), which are in a fine state of preservation (*Fig. 37*).



Fig. 37.

Another English headdress of the same date is decorated with gold thread and cut and drawn work with fillings of needlepoint lace (*Fig. 38*) (T. 98). Other acquisitions were:

A cape and double collar, embroidered muslin; English, first quarter of 19th century (T. 145 and 146).

A man's shirt-front, embroidered cambric, worn in 1848 (T. 147).

A lappet, flounces, and borders, painted silk; English (?), late 18th century (T. 148 to 153). Two knitted cotton stockings, second quarter of 19th century (T. 156 and 157). All given by Mrs. Terry.

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A dress with underskirt, printed muslin; English late 18th or early 19th century (T. 113).

A child's dress, embroidered muslin, worn about 1813 (T. 114).

Two girl's dresses with "broderie Anglaise," early and second quarter of 19th century (T. 115 and 116).

Two aprons, muslin and cotton (T. 117 and 118).

A fichu, embroidered muslin, first half of 18th century (T. 119).

A pair of machine-knitted silk mittens (T. 120 and A). All given by Miss Emily Ford.



Fig. 38 (p. 57).

Two printed cotton dresses of the latter part of the 18th century and the William IV period (1830-47), offered in the name of Mrs. G. C. Maddock by her daughters (T. 204 and 205).

A costume of yellow woollen fabric, embroidered with floss silks (T. 14). Made up in New York about seventy-five years ago from materials of the Princess Charlotte's trousseau (m. 1816). Given by Miss M. Wolsey-Cate.

A collection of articles of British costume (collars, cuffs, sleeves, caps, children's frocks, flounce, pèlerine, shawl, and jacket), chiefly of the first half and middle of 19th century (T. 24 to 41, 52 to 54, 57 and 58). Given by Brig.-General James Dallas.

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A satin evening cape covered with bobbin lace; English, about the middle of 19th century (T. 121). Given by Mrs. Burt.

A muslin dress woven in wool and cotton (T. 140), and a bodice with portion of sash, striped silk (T. 141); English, third quarter of 19th century. Given by Miss C. Harrison.

A late Victorian opera cloak made of crimson velvet, and pieces of an embroidered Kashmir shawl, worn about 1890 (T. 203). Given by Mr. Osbert Leveson Gower.

A doll with wax head and long cotton dress; English, about middle of 19th century (T. 186).

A doll dressed in peasant woman's costume; Swiss (Berne or Zurich?), latter part of 19th century (T. 187).

A doll's printed frock; English, middle of 19th century (T. 188).

A doll's cotton shirt (T. 189) and velvet cape (T. 190); late 19th century.

All given by Mrs. Greg for the Bethnal Green Museum.

Two dolls, one dressed as a lady in outdoor costume (T. 108), the other dressed as a male child (T. 109); English, both about 1875. Given by Mrs. Galloway.

B. Oriental.

H.M. the Queen presented a woman's tunic of dark blue silk embroidered with landscape figures in coloured silks (*Plate 31*). This garment belongs to a type made in China in the first half of the 19th century for the Parsees of Bombay and, hitherto, unrepresented in the collections (T. 87).

Two other important acquisitions were a cloak from Turkestan (Bokhara) made up of rich polychrome embroidery worked in fine cross stitch on cotton and lined with Bokhara silk woven on a tinted warp (T. 61), and a woman's costume (T. 2 to G), which was brought from Syria by Captain Charles Elers Napier, R.N. (d. 1847). The latter was given by Mrs. Tharp, and both objects are of 19th century date.

Other gifts included:

Three embroidered panels from a 19th century Korean bridal dress, from Mrs. George Eumorfopoulos (T. 20 to 22).

An embroidered panel from a 19th century Khotan dress from Mrs. Skrine (T. 206).

A Chinese Imperial robe of embroidered silk gauze, for summer wear, 19th century (apparently before 1850), from Mr. H. A. Ormerod (T. 112).

EMBROIDERIES

A. European.

There were some noteworthy additions to the collection of English needlework of the 17th century.



Fig. 39.

Two of the rare samplers with a variety of geometric and floral devices in metal thread, and coloured silks were secured, dating from the first half of the century (Fig. 39) (T. 99 and 191). A panel embroidered with coloured silks on canvas with a decorative design of flowering plants together with reptiles, insects, and a turkey (Plate 32), is a well preserved specimen of the early years of the century, when the Elizabethan influence was still felt (T. 80).

A most interesting link with English embroidery of the first half of the 17th century was presented by Mrs. E. Low Bright Williams (T. 88). It consists of a long canvas panel traced in black outline with many animals, birds, reptiles, and insects, naturalistically treated (Fig. 40).

A small shaped panel from a casket is closely embroidered in delicately coloured silks on a silver thread ground with a seated goddess—possibly Diana (T. 100); it dates from the middle of the century. Mrs. Cragg bequeathed an important panel in *petit point* embroidery and stump work, with

scenes from the story of King David and Bathsheba, belonging to the first half of the century (T. 72).

A panel in *gros* and *petit point* representing Mars and Venus in a



EMBROIDERED PANEL. MARS AND VENUS. PROBABLY FRENCH;
EARLY 18TH CENTURY.

(p. 61.)



SILK TISSUE. PROBABLY PERSIAN; LATE 11TH OR EARLY 12TH CENTURY.

(p. 63.)

DEPT. OF TEXTILES

landscape, probably French work of the early 18th century (*Plate 33*) (T. 82), and a chair seat of French *petit point* in wools and silks of floral design, dating from the second quarter of the 18th century (T. 81) were also acquired.

Other acquisitions were:

Two portions of a border, embroidered linen. Italian; 17th century (T. 12 and A).

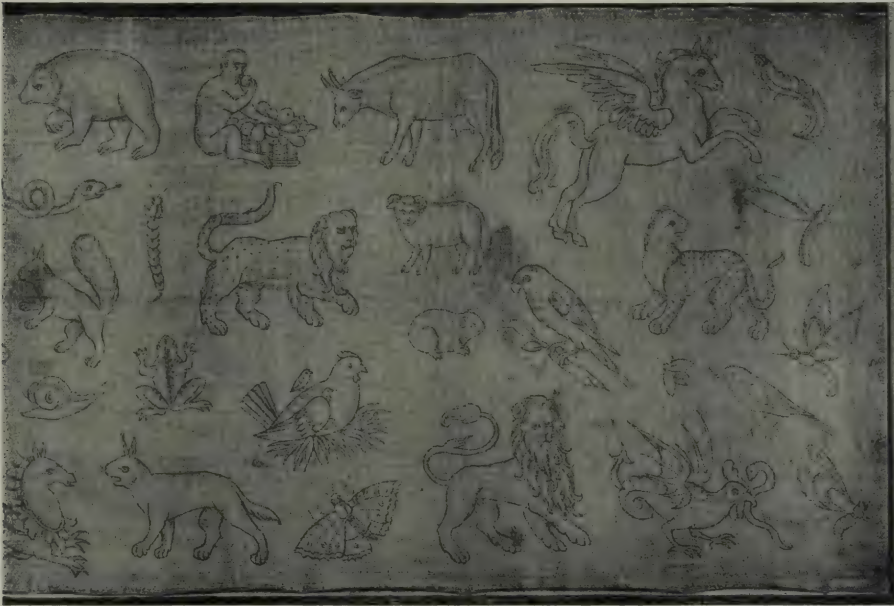


Fig. 40 (p. 60).

Border, embroidered linen. Italian (?) work with Moorish or Turkish additions; 18th century (T. 13).

Both given by Mrs. Dendy Marshall.

A quilted silk coverlet of the Queen Anne period, early 18th century. Given by Miss Adele Hall (T. 143).

A panel from a chair seat embroidered with wools and silks in Hungarian point stitch, English work, about middle of 18th century (T. 178).

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Three English samplers, dated respectively 1745, 1764, and 1825, and a small panel of embroidered muslin of the early 19th century. Given by Brig.-General James Dallas (T. 48 to 51).

A sampler worked with a Perpetual Almanack by Elizabeth Knowles at Walton School, dated 1787 (T. 75).

B. Near Eastern.

Professor R. M. Dawkins presented a linen bed valance embroidered with coloured silks in satin stitch from Anaphe (Greek Islands). This fine and characteristic specimen is in good condition and dates from the 17th century (*Fig. 36*).

Other acquisitions were:

A collection of Serbian embroideries from peasants' frocks, 19th century. Presented by the wish of the late Miss Ethel Murray Chadwick (T. 193 to 196).

Four blouses from Roumania (N. Moldavia and Bukovina) embroidered with coloured wools on linen.

A group of Moroccan embroideries worked in silk on cotton from Salé, Rabat, Fez, and Tetuan of the later 18th and 19th centuries, although not strictly belonging to the Near East, may also be included here (T. 101 to 107).

WOVEN AND PRINTED TEXTILES

A. European.

In this group the principal acquisitions were:

Brocaded damask with a Chinoiserie pattern, probably Spanish weaving of first half of 18th century (T. 18).

Silk brocade, French or Spanish; middle of 18th century (T. 126).

Panel, silk brocade. Spitalfields weaving of the third quarter of 18th century. Given anonymously (T. 11).

Curtain, silk damask, from Lord Byron's bed at Halnaby Hall, near Darlington, early 19th century. Given by Lady Wilson-Todd (T. 192).

Three portions of linen damask cloths with dates, royal badges, and crests. Probably Irish weaving, 1830-60. Given by Miss E. J. Hipkins (T. 197 to 199).

A cotton cover, dyed blue with parts reserved to form the pattern;

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German or Swiss work of the 18th century, together with two printing blocks for use on the same. Given by Mrs. Fred Mayor (T. 202 to B).

Six portions of English printed cottons of early 19th century date. Given by Mrs. Christie (T. 134 to 139).

A silk handkerchief printed from the plate of a political cartoon referring to the attack on the "Rotten borough" system; English, 1831-2. The border is printed from wood-blocks. Given by Mr. R. Holland-Martin, C.B. (T. 19).

A patchwork coverlet in small pieces of plain and printed cotton; made by the donor's great-grandmother between 1780-90. Given by Miss Ellen Garside (T. 76).

B. Near Eastern.

In this group the most important acquisition was a fragment of woven silk, once red and gold, now faded to brown and yellow, which is probably Persian work of the 12th century or earlier (*Plate 34*). The design consists of lozenge-shaped panels, enclosed by wavy borders decorated with cufic lettering. The panels contain pairs of confronted phoenixes and addorsed griffins alternately, each pair separated by a tree-form. Prof. Flury thinks that the form of the lettering is consistent with a date in the 11th or 12th century. For general style this fabric may be compared with a fragment in the Ouvaroff collection at Moscow (*Meisterwerke*, vol. iii, Pl. 179), and another at Berlin (Lessing, *Gewebesammlung*, Pl. 35), on both of which bands with similar characters are employed. The piece at Berlin is said to have come from Tabriz in North Persia, while the Museum fragment was excavated from a tomb on a hill called Bibi-Chahré-Banou near Rhages. Phoenixes of an almost identical nature appear on two fragments excavated at the Astana site in Central Asia by Sir Aurel Stein; these are of the 8th or 9th century. Fairly close imitations of the pattern may be found on Mohammedan textiles of the 13th-15th centuries (see Museum No. 701-1898), but the general style of the ornamentation corresponds with that of the late 11th or early 12th century, and it is probably to that date that the fragment belongs (T. 128).

A few textiles from burying-grounds in Egypt were acquired. A specimen of tablet-weaving—the first from Egypt to come to the Museum—was given by Sir W. Flinders Petrie (T. 158). Seven pieces given by Miss Fannie Thomas include two complete child's tunics and a printed girdle, all dating from the Arab period (T. 64 to 70). These,

which were excavated by M. Gayet, are unlike anything before in the collection.

C. Far Eastern.

Captain Harold Spink gave a cover of yellow and gold brocade (T. 208), which came from the Summer Palace and is said to have been one of the Imperial bookcovers of the Emperor Ch'ien Lung (1736-1795). An anonymous donor presented a piece of Chinese silk of the 18th century, painted with an elaborate floral design (T. 131). This, though Chinese work throughout, was expressly made in the East to the order of an English county family.

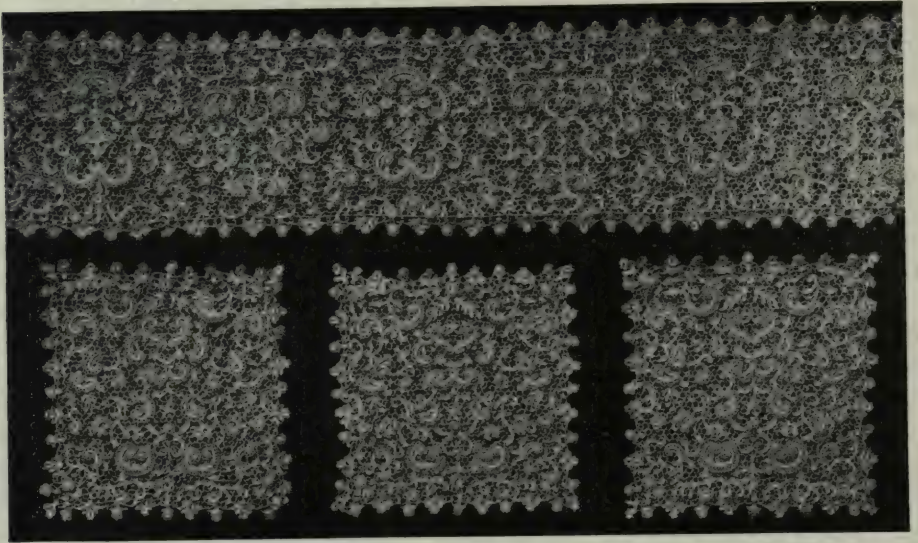


Fig. 41.

LACE

The chief additions to the lace collection were a border and three squares of Italian needlepoint silk lace of the latter part of the 17th century (*Fig. 41*) (T. 71 to C). These were used for ornamenting the talith (a mantle or cloak used by Jews during public prayer). They were bequeathed by the late Mrs. Cragg, who, as Miss Edith Webb, had

DEPT. OF TEXTILES

presented a fourth square of identical pattern sixty years ago. Similar lace squares and borders can be seen in Mrs. Bolckow's bequest received in 1890.

Other acquisitions were :

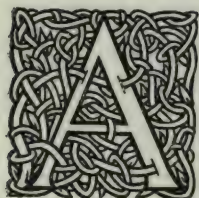
A selection of needlepoint and bobbin lace borders (including Point d'Alençon, North Italian, Flemish, and English Midland Counties laces), dating from the 17th to the first half of the 19th century. Given by Mrs. Richmond (T. 160 to 176).

Two borders, Point d'Alençon lace ; first half and middle of 18th century. Given by Miss S. L. Bird (T. 77 and 78).

A sleeve trimming and portion of a collar, crochet work, about middle of 19th century, probably of Irish origin. Given by Mrs. Terry (T. 154 and 155).

Thirteen specimens of tatting, designed, worked, and given by Mrs. Moore (T. 144).

VIII. DEPARTMENT OF WOODWORK



AT the sale of the late Mr. Percy Macquoid's collection at Christie's on 30th June the Museum succeeded in acquiring an important example of an oak arm-chair of the type known as *caqueteuse* (Plate 35). This chair, which was lot 123 in the sale, was illustrated in Macquoid's *History of English Furniture* (1904), vol. i, Plate IV(a), and fig. 52; he describes it as "of Devonshire make, found recently in the village of Colyton." The date is about 1535. To the same period belongs a fine oak panel carved with the arms of Jane Seymour as Queen, presented by Miss Helen Legge; Jane Seymour married Henry VIII in 1536 and died in 1537, so that the date of this panel can be fixed within a year.

Several examples of 17th century English woodwork were acquired during this year. A carved oak settle, which was purchased, may be assigned to the early years of the century (Plate 36). A fine walnut chair of the type associated with the reign of Charles II was also purchased (Fig. 42). To the same reign may be assigned an escutcheon of carved and painted wood with the arms of Sir Henry Oxenden, 1st Bart. (created 1678, died 1686), given by Lady Capel-Cure in memory of her brother, the late Basil Heneage Dixwell Oxenden. Colonel T. J. Seppings bequeathed a work-box with decoration of paper filigree, shells, and needlework, dated 1687. The box, which bears the initials of the maker, Mary Wright, an ancestress of the testator, is an interesting example of the use of paper filigree work. Mr. R. Freeman Smith gave a fine walnut chair of about 1690; this chair was lot 122 of the Mulliner sale at Christie's on 10th July 1924, and is illustrated in Mulliner's *Decorative Arts in England*, fig. 2 (Fig. 43). Three purchases made during this year of late 17th century walnut furniture included a finely carved day-bed, a small glass-fronted cabinet, and a lace-box, the last named decorated with marquetry.

Another purchase was a carillon clock in an elaborate walnut case of cabinet shape, of the time of Queen Anne (Plate 37), said to have been



OAK ARM-CHAIR (CAQUETEUSE). ENGLISH; ABOUT 1530.
(p. 66.)



OAK SETTLE. ENGLISH; 17TH CENTURY.

(p. 66.)

DEPT. OF WOODWORK

made by Mayne Swete as a gift to his brother Adrian Swete of Trayne, then High Sheriff of Devonshire. Inside are a bell to strike the hours and twenty-seven other bells tuned in semitones to play three octaves by means of the ivory and ebony



Fig. 42 (p. 66).



Fig. 43 (p. 66).

notes on the keyboard. In addition, at the half-hours it chimes the preceding hour, and every three hours plays on a barrel "Hark! the cock crows" or "The Beau's Delight," and a Rigadoon, and on

Sundays a brass barrel can be substituted on which it plays a Psalm. The case was made by a Plymouth cabinet maker. A walnut arm-chair of about 1720, of very fine quality and covered with its original red velvet (Fig. 44), was given by the children of Sir George Donaldson



Fig. 44.

in memory of their father; it is illustrated by Macquoid and Edwards, *Dictionary of English Furniture*, s.v. Chairs, fig. 72. The funds of the Murray Bequest were utilized to purchase a few important examples of English furniture of the 18th century. These include a china cupboard of mahogany (Plate 38), originally at Charlton House, Kent, and subsequently in the Mulliner Collection; it was lot 98 at the sale of this collection and is illustrated in Mulliner's *Decorative Arts in England*, fig. 15. There was also bought out of the funds of this bequest a cabinet of kingwood, surmounted by ivory statuettes of sculptors and architects by Verskovis

after Rysbrack, and inlaid with ivory plaques, the work of 17th and 18th century Italian craftsmen. The cabinet was designed by Horace Walpole in 1743 and used to hang in the "Tribune" at Strawberry Hill; it is fully described and illustrated in an article in the *Burlington Magazine*, vol. xlviii, p. 98 (Plate 39). Mrs. Percy Macquoid gave a set



CARILLON CLOCK IN WALNUT CASE.
ENGLISH; PERIOD OF QUEEN ANNE.

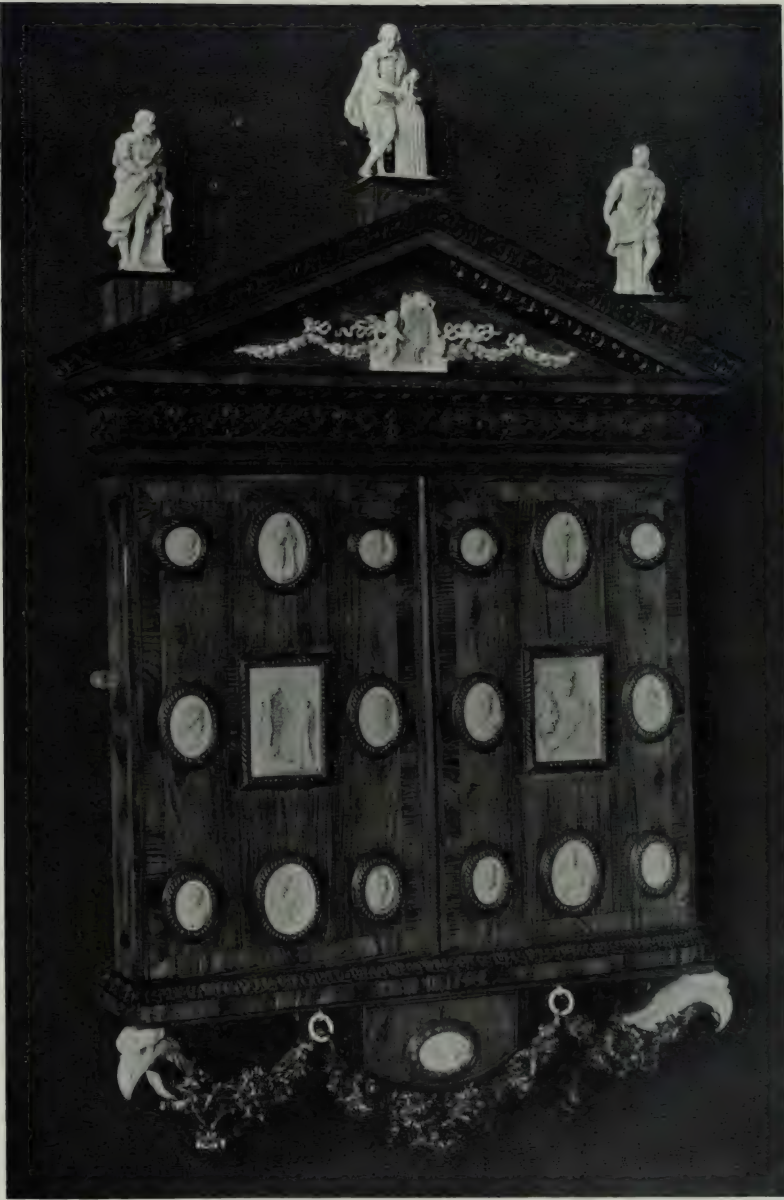
(p. 67.)



CHINA CABINET OF MAHOGANY.

ENGLISH; ABOUT 1740.

(p. 68.)



CABINET OF KINGWOOD WITH ORNAMENTS OF IVORY.
MADE FOR HORACE WALPOLE IN 1743.

(p. 68.)



COMMODOE OF INLAID HAREWOOD. ENGLISH; ABOUT 1770-80.

(p. 69.)

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of four mahogany chairs, and one arm-chair, all with needlework seats, in memory of her husband; the backs are identical with that of a chair illustrated in the first edition of Chippendale's *Director*, published in 1754 (Fig. 45). A fine commode of inlaid harewood of about 1770-80 (Plate 40) was purchased, as well as a painted satinwood urn (Fig. 46), which is especially interesting as being the companion to a knife-box already in the Museum (W. 28—1912).

Madame Georges Patry gave a furnished dolls' house in the Adam style, and Lady Makins a carriage of about 1820 with the arms of Henley of Waterperry impaling Fane (Joseph Warner Henley married in 1817 Georgiana Fane, who died in 1864). A gift received from Mr. Arthur Myers Smith included various objects mainly of the late 18th or early 19th century, such as two yew tables, a child's Windsor chair, and four specimens of Tonbridge ware.

H.M. Queen Mary was graciously pleased to present a shell-work picture of a *Chinoiserie* scene, and a straw-work purse of a type made by French prisoners in England during the Napoleonic wars.

H.R.H. Princess Louise, Duchess of Argyll, gave a gilt Sienese cassone of about 1470, painted with scenes representing Solomon and the Queen of Sheba, probably by Francesco di Giorgio; and a German



Fig. 45.

18th century bureau of walnut inlaid with ivory; the former is described and illustrated by Dr. Tancred Borenius in *Apollo*, vol. iii, p. 132.

Three important gifts of Chinese lacquer were received through the National Art-Collections Fund from Mr. A. E. Anderson. One, a bowl of mottled red lacquer with silver lining and base, may be ascribed to the 16th century. Another, an oblong box and cover of red lacquer painted in colours with figure-subjects and landscapes is signed Chin Kao-shan and dated 1600 (*Fig. 47*). A third is a large circular covered box of red lacquer carved with phoenixes and peonies in the finest 18th century style.



Fig. 46 (p. 69).

Miscellaneous gifts included the following: from Mr. Cecil F. Armstrong an English flageolet; from Prof. H. B. Baker the oak balustrading of a staircase and gallery; from Mr. E. L. Cappel, C.I.E., a Japanese mask and two small boxes; from Miss Close a Norwegian spoon; from Mr. René de l'Hôpital a straw-work backgammon board and a Japanese musical instrument; from Mr. F. C. Eeles a Flemish 17th century offertory-box; from Mr. W. J. Fieldhouse, C.B.E., J.P., a dummy board picture of a man in George II costume; from Mr. T. Mackenzie Fowler a malacca cane dated 1720; from Mrs. Henrey a small German 16th century box;

from Dr. W. L. Hildburgh, F.S.A., a carved horn and a Spanish casket; from Mr. Eric Horniman a Spanish-Mexican trunk; from Mr. F. H. Moss a collection of 175 specimens of British and foreign woods; from the late Lady Neville an English rosewood card-table of the early 19th century inlaid with brass; from Miss A. Pocklington a mahogany

DEPT. OF WOODWORK

knife-box; from Miss Edith H. Pocklington a dital harp; from the Royal Asiatic Society a Chinese compass; from Mr. James Tabor, Junior, an early 17th century oak panel formerly at Cooper's Farm, Prittlewell, Essex; from Sir Courtauld Thomson, K.B.E., C.B., a leather panel by Georges de Récy; and from the late Mrs. Wardle an oak child's chair dated 1724. Miss Juxon-Jones bequeathed a Spanish 17th century inlaid box.

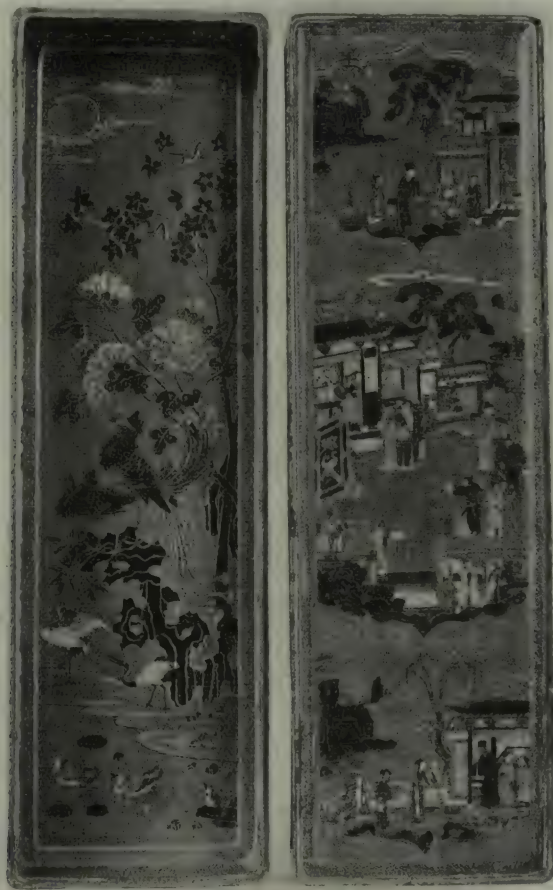


Fig. 47 (p. 70).



Fig. 48 (p. 75).

IX. INDIAN SECTION

THE accessions by gift and purchase to the various collections in this Department, inclusive of the works added to the sub-section of Indian paintings, yielded a total of 135 objects. The outstanding acquisition amongst the purchases, opportune and rare, was the superlatively fine half-series of Mogul paintings hereafter described; whilst prominent amidst the gifts were the two early 19th century shawls generously presented by H.R.H. Princess Louise. The latter, as choice examples of the art and skill of the Delhi embroiderer and of the Benares weaver, were especially contributed to further supplement our collection of Indian costumes.

The advent of the remarkable half-series of twenty-one Mogul paintings obtained in a London sale-room this year, follows close upon an equally notable accession—that beneficent bequest of thirty-six paintings of the school of Jahangir made by the late Lady Wantage in 1921. With this substantial augmentation, the Museum collection of Mogul 16th and 17th century pictures can now, reasonably, be referred to as one of the finest in the world. In connection with this acquisition we gratefully acknowledge our indebtedness to Mr. A. Chester Beatty both for his friendly co-operation in the matter of the purchase, and for the generous treatment accorded to the Museum in the subsequent division of the complete series of forty works. These authentic paintings, representative examples of the work of some of the most advanced artists attached to the Courts of the Emperors



SHAH JAHAN (PRINCE KHURRAM) AT THE AGE OF TWENTY-FIVE.

BY ABUL HASAN, NADIR-UZ-ZAMAN.

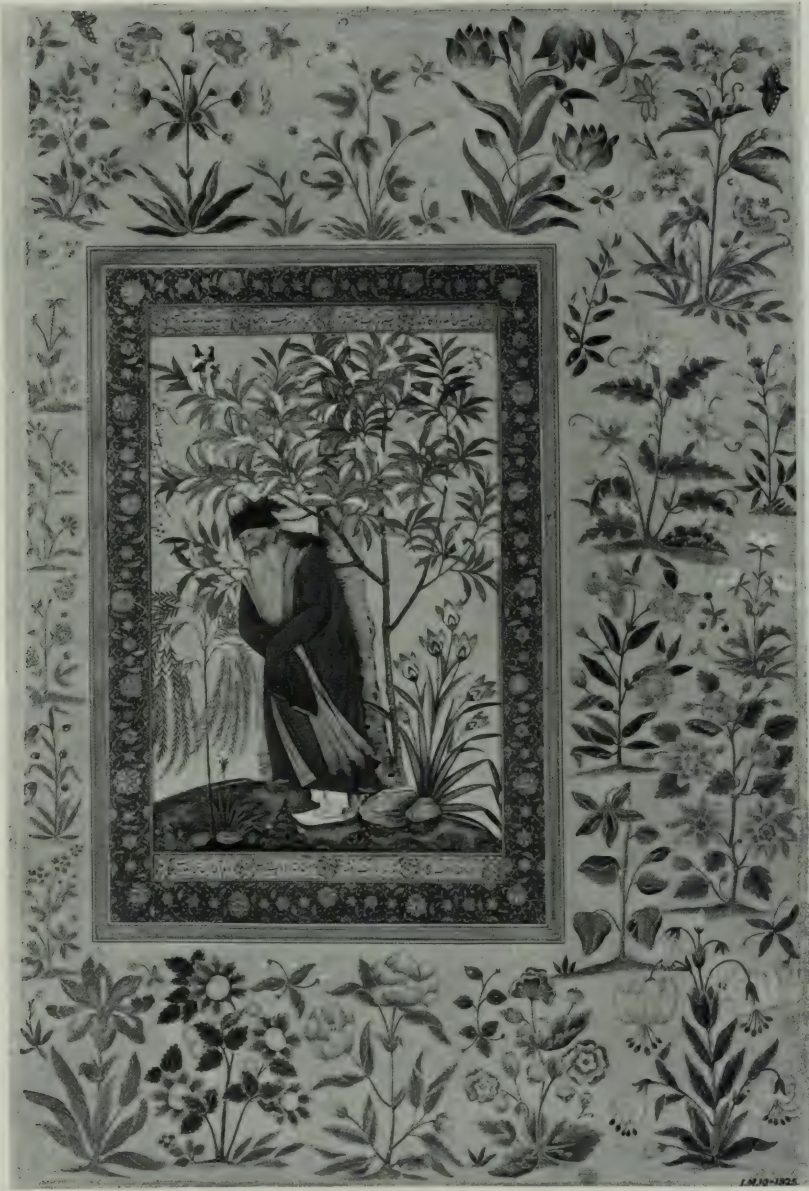
MOGUL PAINTING (SCHOOL OF JAHANGIR); DATED 1618.

(p. 74.)



JAHANGIR'S ZEBRA. BY USTAD MANSUR. MOGUL PAINTING (SCHOOL OF JAHANGIR); DATED 1620.

(p. 74.)



AN AGED MULLAH. BY FARRUKH BEG. MOGUL PAINTING
(SCHOOL OF JAHANGIR); ABOUT 1610.

(p. 74.)



JAHANGIR IN COUNCIL. BY GOVARDHAN (?).
MOGUL PAINTING (SCHOOL OF JAHANGIR); ABOUT 1614.

(p. 74.)

INDIAN SECTION

Jahangir (1605-1627) and Shah Jahan (1627-1658), together with the Wantage bequest, to-day constitute an appreciable portion of the residue of the huge portfolio series which was formerly in the Imperial collection at Delhi. More correctly speaking, they are the fair products of that short span of years, approximately 1610 to 1650, which is justly regarded as "the period when Mogul art attained its highest perfection." Throughout that brief interval the Court painters, basking in the rays of Imperial patronage, and, withal, provided with a far more extensive range of pigments and accessories, received unlimited encouragement to specialize. Consequently, they evolved, partly through contact with Italian and other European influences, a convention in painting that replaced to a very great extent the composite Mongol-Turkestani-Persian style of the schools of Humayun and Akbar—of which the chief characteristics were stiff drawing, solid colouring, and conventional mannerisms. The latter, seldom displeasing, although somewhat crude in nature.

Of the improved style, recognized by its naturalistic drawing, shading, softer colouring, improved landscape-backgrounds, and other advanced methods, it must suffice to quote the admirable summing up given in a recent appreciation: "The truth, of course is that Mughal art is a brilliant hybrid, which, though it owes much to each of its parents, can certainly claim a separate entity and distinct characteristics of its own. Like many hybrids, Mughal art surpasses either of its parents in the brilliance of certain qualities; but that brilliance was short lived."¹

The paintings, drawn upon finely prepared bamboo-pulp paper (*bavsaḥa*), comprise masterpieces by Abul-Hasan (better known by his honorific title, Nadir-uz-Zaman), Ustad Mansur,² Farrukh Beg, Govardhan,² Chitarman (alias Kalyan Das),² Bichitr, Manohar,² Balchand,² Mir Muhammad Hashim, Lalchand, Nanha,² and (Faqir) Daulat the Elder. Of these, the first two were probably the most eminent of the painters employed at the Court of Jahangir, apart from the fact that both received the honorific title "Wonder of the Age." Concerning Abul-Hasan, the Emperor recorded in his memoirs, the *Tuzuk-i-Jahangiri*, in 1618: "At the present time he has no rival or equal"; whilst, in praise of Mansur, he penned the eulogy: "In the

¹ "Mughal Art," by Major D. Macaulay, *The Burlington Magazine*, 1925.

² This artist had already served his apprenticeship at the Court of Akbar the Great (1556-1605).

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art of drawing he is unique in his generation." Not less deserving of mention was old Farrukh Beg, "Farrukh the Kalmuck," who, as a senior painter, migrated from Kabul to Delhi in 1585.

Speaking generally, this half-series is of additional importance in that each of the paintings serves as a noteworthy example of the particular style of the master. The subjects of the works are as follows (the registration year-number of the object precedes the title):

By Abul-Hasan: (14) *Portrait of Prince Khurram (Shah Jahan) in 1618* (Plate 41); (16) *Abdullah Khan Firuz Jang with the head of Khan Jahan Lodi*; (20) *Abdullah Khan Uzbek hawking near Kashmir*. On each is a marginal comment written by the Emperor Shah Jahan: (14) "This is an excellent likeness of me at the age of five and twenty and is in Nadir-uz-Zaman's best style"; (16) "The picture of Abdullah Khan with the [decapitated] head of an unprincipled Afghan. Painted by Nadir-uz-Zaman"; (20) "This is the portrait of Abdullah Khan Uzbek done by Nadir-uz-Zaman." By Ustad Mansur, in 1620: (23) *Jahangir's Abyssinian Zebra* (Plate 42), bearing an inscription doubtless written by the Emperor: "A zebra which the Turks who came with Mir Jafar brought from Abyssinia . . . this picture was drawn by Nadir-al-Asr Ustad Mansur in the sixteenth year of the reign." By Farrukh Beg, about 1610: (10) *An aged Mulla* (Plate 43); (11) *Portrait of a Darwesh*. On the former is a note in the handwriting of Jahangir: "Painted by Farrukh Beg in the 70th year of his age." By Govardhan: (8) *The First Three Rulers of the Great Mogul Dynasty*, portraying the Emperors Taimur (d. 1405), Babar (d. 1530), and Humayun (d. 1556), separately enthroned, attended by Shahrukh Mirza, Mirza Rustam, and Bairam Khan; (18) *Shah Jahan riding with Prince Dara Shikoh*. Also attributed to Govardhan: (9) *Jahangir holding an open-air Council*, depicting the Emperor, seated in a courtyard, attended by Sultan Parwiz, Wazir Asaf Khan, Wazir Itmadud-daula, Raja Man Singh and other courtiers, in or about the year 1614 (Plate 44). By Chitarman: (19) *Portrait of Prince Dara Shikoh in 1645*, inscribed, in the characteristic handwriting of Shah Jahan, "A good portrait of Baba Dara Shikoh done by Chitarman." By Bichitr, a great artist, whose work hitherto has been sadly overlooked: (17) *Portrait of Shah Jahan in 1633*, beneath which appears the Emperor's note of approval, "This is a good likeness of me at the age of forty. Painted by Bichitr" (*Frontispiece*); (26) *Portrait of Wazir Asaf Khan*

INDIAN SECTION

about 1625;¹ (27) *The Tambura Player*; (28) *Portrait of Prince Salim (Jahangir) when a young man*. By Manohar, about 1618: (12) *Prince Khurram riding with an Escort*. By Balchand, about 1635: (13) *The three younger sons of Shah Jahan*, inscribed in the footnote by the Emperor, "The portraits of Shah Shujaa Bahadur, Aurangzib Bahadur and Murad Baksh. Painted by Balchand." By Mir Muhammad Hashim, about 1620: (21) *Portrait of Malik Ambar Habshi of Ahmadnagar (d. 1626)*; (22) *Portrait of Sultan Muhammad Qutb Shah of Golconda (d. 1620)*; (25) *Portrait of Muhammad Ali Beg*. By Lalchand, about 1640: (15) *Portrait of Shah Shujaa*, inscribed by his father, "This is a portrait of my son Shah Shujaa Bahadur and was done by the painter Lalchand." By Nanha, about 1623: (24) *Portrait of Zulfiqar Khan Turkman*, with an inscription in the border by Prince Khurram (Shah Jahan), "This was one of my best servants, he was matchless in archery and..." Superb panels of calligraphy (*Khush-khatt*), examples of the penmanship of certain famous master-writers who specialized in *nastaliq* (the round Persian character favoured by the Mogul emperors) appear on the reverse of each of these paintings. The painted and illuminated borders (*hashiya*) of the cardboard panels on which the pictures and the specimens of calligraphy are mounted, are all of extraordinary beauty, exhibiting floral designs delightfully interpreted either in colours and gold on pale grounds or in gold alone on dark monochrome grounds, and usually including graceful flowering plant motives of the kind used in the *pietra dura* decoration of the Taj Mahal (1632-1654) and of Shah Jahan's Palace at Delhi (1638-1648). Illustrated here, in the head-piece of the chapter (*Fig. 48*) and in *Plate 45* are two examples of borders, each a brush-drawing in gold upon a deep indigo-blue ground, executed by Daulat the Elder, an eminent craftsman, who, apart from his skill as a portrait-painter, apparently throughout the period 1510 to 1550 specialized in illumination and border decoration.

Other important accessions (the names of donors given in brackets) were: (*Sculpture*) A 12th-15th century image of Gautama Buddha, ivory, with traces of gold overlay, from Burma. (*Paintings*) A characteristic brush line study of birds by Ustad Mansur, Mogul School, dating about 1618, during the reign of Jahangir (Major D. Macaulay); and three rare 18th century playing-cards, ivory, disc-shaped, painted

¹ Wazir Asaf Khan (d. 1641) was the brother of Nur Jahan and the father of Arjuman Banu Begam, afterwards Mumtaz Mahal.

INDIAN SECTION

in lacquer colours and gold, from Jaipur, Rajputana (Miss E. M. Major). (*Metalwork*) Three early 18th century stands for water-bowls, silver, chased and engraved, from Singora, Siam (Miss M. Campbell). (*Woodcarving*) A 19th century architectural screen, carved teak, from Mainpuri, United Provinces (Sir B. G. Elliot). (*Textiles*) Four hand-painted "palampores," each bearing the East India Company's factory-mark, made at Masulipatam, Madras Presidency, about 1750 (General J. Dallas, C.B., C.M.G.); a set of 77 Malayan carved wood printing-blocks for textiles, together with specimens of printed silk and cotton fabrics exhibiting patterns prepared from the blocks (H.H. the Sultan of Selangor State); a scarce example of finely embroidered muslin from Dacca, Bengal, period about 1800 (Mrs. M. Antrobus); and two early 19th century embroidery pictures (ceremonial hangings; *kalaga*), from Mandalay, Burma, both executed in appliqué work and other stitchery, excepting the finer details of human faces, etc., which are painted in brush line (Sir Bartle C. Frere, D.S.O.).



"BLUE AND GOLD" FLORAL BORDER.
MOGUL PAINTING (SCHOOL OF JAHANGIR); ABOUT 1610.

(p 75.)



1.



2.



3.



4.

1. TWO-HANDLED VASE. PERSIAN; 12TH OR 13TH CENTURY.
2. VASE. PERSIAN (SULTANABAD TYPE); 13TH OR 14TH CENTURY.
3. VASE. CHINESE; YÜAN DYNASTY (1280-1367).
4. FIGURE. CHINESE; T'ANG DYNASTY (618-906).



Fig. 49 (p. 79).

X. DEPARTMENT OF CIRCULATION

IT is a pleasure to be able to record a noteworthy increase both in the importance and in the number of objects presented during 1925 for inclusion in the Travelling collections. In particular the gift of English silversmiths' work of the 17th and 18th centuries from Mr. Arthur Hurst (see pp. 79, 83 below) was especially welcome, as the weakness of this section of the Departmental collections has formed the subject of comment in previous years. It is much to be hoped that this generous gift may be followed by contributions of a similar kind from other friends of the Museum.

CERAMICS. Mr. L. C. G. Clarke presented a large plate of enamelled earthenware painted in green with a floral design, French (Marseilles) work of the 18th century, and Mr. E. Hart an 18th century plate of Dutch (Delft) earthenware painted in blue together with a jug of Bristol delft painted in blue with a pastoral scene, and under the foot, with the name and date, "Thomas Allen 1762." Other gifts to this section of the Travelling collections were, a Turkish earthenware dish of the 17th century, painted in colours and gilding, from Mr. A. Garabed; a tray of Leeds cream-coloured earthenware of the late 18th century transfer-printed in black from Mr. F. D. Harford, C.V.O.; a bowl of Meissen porcelain of about 1750 from Mr. L. Faudel-Phillips; an

DEPT. OF CIRCULATION

earthenware bowl made by Mr. R. F. Wells from Mr. B. Rackham; two jugs of Westerwald stoneware of the 18th century from Mr. W. Ridout; and five Swiss window panes of engraved glass of varying dates between 1755 and 1785 from Mr. F. A. White. Dr. W. L. Hildburgh, F.S.A., gave six Spanish tiles of the early 16th century, moulded with countersunk designs filled with coloured enamels.

In making purchases for this sub-section attention was given chiefly to the acquisition of specimens of Chinese pottery and porcelain of the earlier dynasties, and of Near Eastern earthenware of the 9th to



Fig. 50 (p. 79).

the 14th centuries. In the former category there may be noted a vigorously modelled horse's head of the Wei dynasty (A.D. 221-265), an earthenware horse and rider (*Plate 46*) of the T'ang dynasty (618-906), several pieces of the Sung dynasty (960-1279) including a stoneware ovoid vase with four small handles and brush decoration, and a tall vase of the Yüan dynasty (1280-1367) with boldly designed floral ornament carved through a dark brown glaze (*Plate 46*). The purchases of Near Eastern pottery included a large vase of the Sultanabad type of the 13th or 14th century, with ornament in relief on the shoulder and covered with a glaze of deep purple (*Plate 46*), a two-handled vase painted in brown and green of the 12th or 13th century (*Plate 46*), a

small bowl with incised ornament of conventional birds in ringed compartments of the 9th or 10th century, and a bottle of the Rhages type of the 13th century with decoration cut through a black slip under a green glaze (*Fig. 50*). Several pieces of English earthenware were bought. Among these were a Bristol posset-pot and cover painted in blue of the first half of the 18th century, together with a honey-pot and other specimens of Bristol 18th century delft (*Fig. 49*); a Staffordshire salt-glaze tea-pot painted in enamel colours and a mug of the same ware both dating from the middle of the 18th century; two tea-pots of Leeds ware painted in colours, which may be assigned to the later years of the same century; and a four-handled cup of Cistercian ware covered with a dark brown glaze which may be attributed to the 15th or 16th century. The only important purchase of glass was a panel of English stained glass of the 15th century representing the head of a saint (*Plate 47*)—evidently from the upper light of a perpendicular window. It was found in a cottage at Broad Campden, Gloucestershire, but information is not available as to the church from which it came originally.

METALWORK. The gift of English silversmiths' work from Mr. Arthur Hurst comprised a two-handled porringer dating from about 1670, with repoussé ornament of a lion and a unicorn among foliage, and a maker's mark S.N. (*Fig. 53*, p. 83); a toy porringer, fluted and gadrooned, with the London hall-mark for 1739-40 and a maker's mark I.S.; and several spoons. Among these were one of 1661-2 with a flat handle and a maker's mark I.C.; another, inscribed 1675, with lobed end, a maker's mark T.D., and a Taunton mark; and a third, with pearled rat-tail and lobed end, bearing the London hall-mark for 1699-1700. Dr. Hildburgh, whose gift of Spanish tiles has been mentioned above, gave several specimens of metalwork of various origins and dates, among which the more noteworthy were a small brass chalice and a bronze pax, Italian work of the 16th century. Other gifts of metalwork were, a silver spoon by J. Daly with the Dublin hall-mark for 1802, from Mr. N. Gask, a two-pronged fork with horn handle and engraved brass mounts of the 18th century from Miss Close, and a gauffering iron of the early 19th century from Miss Little.

Largely in consequence of the high prices asked for English silversmiths' work of the earlier years of the 18th century, it is not possible to record any purchases of such work during the year under review. But several pieces illustrating the fine craftsmanship of the third quarter of

DEPT. OF CIRCULATION

this century were bought. Among these were a silver cake-basket with pierced ornament dating from 1761-2, and engraved with the arms of Robert Edgar of Wickhambrook, Suffolk, and of his wife Susanna Gery; an ink-stand with pierced rails dating from 1765-6 (*Fig. 51*); and a two-handled cup with the London hall-mark for 1771, but in form recalling the style of twenty years earlier. Noteworthy purchases of Sheffield plate were, an egg-cup stand with cups, and a coffee-pot with repoussé ornament and imitated silver hall-marks

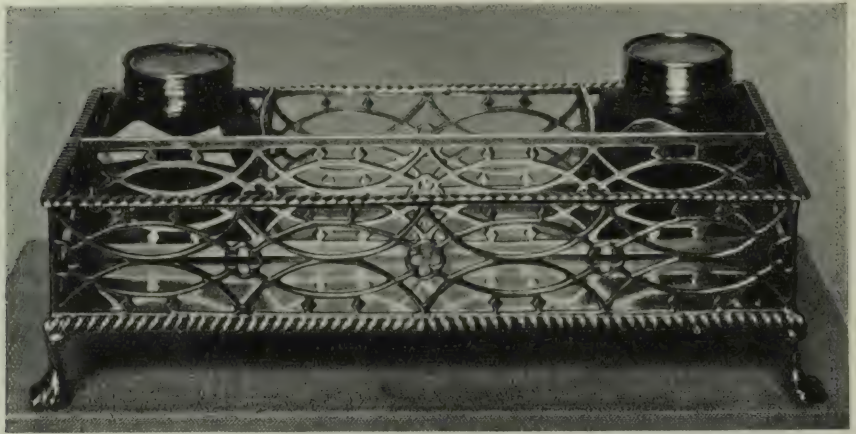


Fig. 51.

(*Fig. 52* on p. 81). Both of these may be attributed to the third quarter of the 18th century, when the craft was at its best.

SCULPTURE. The size and weight of sculpture are apt to make its transportation a matter of difficulty, and for this reason comparatively few pieces are available for loan to local institutions. It is gratifying to be able to record two important additions in 1925, to which these difficulties do not attach themselves. The first is a group in painted limewood representing St. Anne teaching the Virgin to read, Rhenish work of about 1500 (*Plate 48*). The second is a fragment of an ivory diptych representing the Scourging of Christ (*Plate 47*). This interesting piece is an excellent example of French craftsmanship of the 14th century with a vigorous and rather individual style recalling that



STAINED GLASS. ENGLISH; 15TH CENTURY.
(p. 79.)



FRAGMENT OF IVORY DIPTYCH. FRENCH; 14TH CENTURY.
(p. 80.)



ST. ANNE TEACHING THE VIRGIN TO READ.
GROUP IN PAINTED LIMWOOD. RHENISH; ABOUT 1500.

(p. 80.)

of a diptych leaf in the Martin Le Roy Collection at Paris, figured in Koechlin, *Les Ivoires Gothiques Français* (Plate LXVIII).

TEXTILES. Numerous gifts of embroidery, lace, and other textile fabrics were received during the year, the largest and most important being those from Brigadier-General J. Dallas and from Mrs. Richmond. The latter gave fifty specimens of lace of various kinds and dates, including several Italian borders dating from the late 16th or early 17th centuries; the former ninety specimens of English embroidery, chiefly white work, and twenty pieces of printed cotton. Noteworthy items in the gift from General Dallas were a sampler of embroidered canvas, dated 1791, a muslin dress of 1820-30, and a baby's robe and two children's frocks embroidered in white silk dating from the first half of the 19th century. Before the accession of this gift the travelling collections were lacking in white work, and in view of the demand for such specimens from schools the gift will be of great value. Gifts to this subsection were also made by Miss S. L. Bird, Miss E. B. Bryer, Mrs. Christie, Miss H. Gwendra Coode and her sisters, Miss R. J. Cooke, Miss A. Arden Crallen, Mr. J. Falcke, Miss E. Ford, Mrs. E. I. Hayes, Miss E. J. Hipkins, Mr. F. Knight, Mrs. D. Marshall, Mrs. M. Moore, Miss D. Nissim, Mrs. C. T. Skrine, Mrs. A. M. Terry, and Mr. A. Thumwood.

The purchases of English embroidery included twelve small canvas panels worked with designs of flowers and fruits in *petit point* (tent stitch), dating from the later years of the 17th century, and a somewhat rare type of sampler dating from the first half of that century. It is of linen canvas embroidered with coloured silks and silver-gilt and silver threads, and bears the initials M.F.

WOODWORK. Mr. E. E. Baker gave several fragments from an



Fig. 52 (p. 80).

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English rood screen dating from about 1500, Mr. R. Lauder three panels of carved oak, and Mr. P. Z. Round two carved pilasters, all of the 16th century. The Rev. F. Daly Briscoe gave a panel dating from the end of the 16th or the early 17th century. Mr. A. E. Munday gave the pediment of a mirror carved and gilt of the first half of the 18th century, and Miss E. J. Hipkins a work-box of bird's-eye maplewood of the early 19th century. Mr. C. G. Holme gave over sixty carved panels illustrating the Japanese method of teaching wood-carving. These were used to illustrate an article on this subject published by the Studio in 1895.

During the year the Department was able to purchase two interesting tables of English origin. The first, with spiral legs, dates from the second half of the 17th century (*Plate 49*); the second is a marble-topped side-table, with cabriole legs, dating from about 1700 (*Plate 49*). The Travelling collections are weak in specimens of walnut furniture of the first quarter of the 18th century, and gifts of small pieces, which can be readily transported, would be most welcome.

PRINTS, DRAWINGS AND MISCELLANEOUS. Mr. C. H. Baskett, R.E., who has been a generous benefactor of the Department in previous years, gave during the year under review one of his aquatints—*Whitstable at Sunrise*—together with the plate from which it was printed. Mr. T. D. Barlow gave a dry-point etching by G. Soper, R.E., and Mr. A. W. Heintzelman one of his own works. Gifts of their woodcuts were made by Lady Mabel Annesley, Mr. S. H. Gausden, and Mr. W. G. Raffé. Mr. Hesketh Hubbard gave three of his prints from linoleum blocks, and Mr. Michael Sadler a bookplate designed for him by Lovat Fraser. The Imperial War Graves Commission presented thirty-eight designs for regimental badges on headstones in military cemeteries by MacDonald Gill.

In addition to presenting a number of their posters the Underground Railways of London gave also three original drawings for posters, viz., "Flowers o' the Corn" and the "Royal United Services Museum" by E. McKnight Kauffer, and "Hampton Court" by G. Sheringham. Posters were also given by Commendatore Enrico Canziani, Messrs. Bobby & Co., Messrs. Eastman & Son, Messrs. Heal & Son, Messrs. Lever Bros., Major Longden, D.S.O., Mr. C. G. Holme, the London County Council, the London & North Eastern Railway, the London Midland & Scottish Railway, Mr. Nigel Playfair, Messrs. Rous & Mann, Messrs. Sanders Phillips & Co., and Miss Eva Savory. Sixteen



WALNUT TABLE. ENGLISH; 2ND HALF OF THE 17TH CENTURY



WALNUT SIDE-TABLE. ENGLISH; ABOUT 1700.

(p. 82.)

sheets of end-papers designed by Lovat Fraser and other artists were given by Mr. H. Curwen.

Other gifts in this sub-division were a water-colour drawing by E. Neatby from Mr. G. Stuart Robinson, K.C.; a painted panel of lettering prepared at the College from the Leicester College of Art;



Fig. 53 (p. 79).

six rubbings of brasses in the Church at Ightham, St. Mary Cray, and elsewhere, from Mrs. Jephson; a book-binding with gilt tooling made in the College from the Leicester College of Art; and one "in blind," by Mr. Fred Richards, R.E., from the artist.

Among the purchases in this section there may be noted an interesting set of life-drawings by Randolph Schwabe, and woodcuts by Carlègle, Daglish, Le Moine, Moreau, and Bresslern Roth.

XI. BETHNAL GREEN MUSEUM



GROUP of English earthenware of the 18th century, comprising with other items twenty-six pieces of Leeds ware, and eighteen of early Wedgwood, was added to the collections as a gift from Mrs. Mary Hope Greg. These pieces had previously been on loan to the Bethnal Green Museum for several years, where they had strengthened a rather weak side of the Ceramic Section. Their permanent addition to the collections is therefore the more valuable.

The death at the end of 1924 of the Rev. Stewart Duckworth Headlam deprived Bethnal Green of a friend who for more than fifty years had missed no opportunity of urging upon the public of East London a wider use of the Museum. As a member almost from its inception of the London School Board, and later of the London County Council Education Committee, he had constantly insisted on the value of the Museum in school studies, particularly in poorer districts, where the children have little or no background of beautiful and interesting things in their homes. Largely to his inspiration is due the more extensive and systematic use which is now being made of the Museum by the schools of East London. In accordance with his wish, a fine portrait of him in oils painted in 1909 by Dorothy R. Clague, was presented to the Museum by Miss Wooldridge.

Mrs. Greg added to her many gifts to the Children's Section an English doll's house of about 1830. It is of the rarer type of doll's house which opens to the back as well as to the front, and consists of eleven rooms upon three floors, furnished chiefly in the style of the period. Contemporary with this is a doll's booth, equipped with miniature articles for sale, and with saleswoman and customers, which was presented by Mrs. Lester-Garland. This doll's booth had come into the possession of the donor from the late Miss Touzel of Jersey, for whom it had been made when a child of ten in 1830. Seven articles of doll's clothing, delicately stitched, in piqué, and with drawn work and embroidery, marked "M. H. Halliwell, 1829," were given by Mrs. Emily J. Nettlefold. An English sampler of woollen canvas,

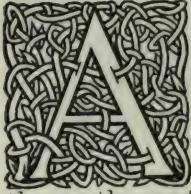
BETHNAL GREEN MUSEUM

embroidered with coloured silks, chiefly in cross-stitch, by "Elizabeth Hammersley Aged Eight Years, May 1828," was presented anonymously by a resident of Bethnal Green. Other objects given to the Children's Section by Mrs. Greg include an English wax doll of the middle of the 19th century in its contemporary costume, a Swiss doll in peasant costume of the second half of the 19th century, and a collection of twenty-two thimbles, chiefly English, dating from the 17th to the 19th century.

A series of waterline models of ships of the British Navy, representing in miniature the Home Fleet about 1920, and noted ships of the Mercantile Marine, was the only purchase made during the year.

LOANS

ARCHITECTURE AND SCULPTURE



NUMBER of very interesting carved ivories were lent during the year. Among these were a fragment of a figure of Christ on the Cross, English work of great beauty and rarity belonging to the second half of the 12th century, lent by the Library Committee of the Guildhall; a chess-piece, also English (or perhaps German) of the 12th century, lent by Mrs. Stott, and a draughtsman, German work of the same period, lent by Mrs. Crisp. Mr. Tite lent a very beautiful French early 14th century relief of the Death and Coronation of the Virgin. Dr. Hildburgh added to his already long list of loans two fine ivory reliefs of the Virgin and Child, the one French work of the 14th century, the other Flemish of the end of the 15th century; and four statuettes of beggars, German work of the early 18th century. In addition to these ivories he lent a number of alabaster carvings, including an exceptionally fine relief of the Annunciation.

Lt.-Colonel G. B. Croft Lyons, F.S.A., lent a number of Spanish jet carvings and an ivory bust of Lady Anne Churchill by David Le Marchand (1674-1726). Mr. F. A. White lent a French 12th century carved wood group of the Virgin and Child, formerly in the Fitzhenry Collection, and Mr. R. Dyson an interesting marble relief of the Nativity, Florentine work of the late 15th century.

CERAMICS

Their Majesties the King and Queen graciously lent a spirit case containing eight bottles of cut glass, probably Dutch, with tumblers and glasses. A number of friends of the Museum lent a collection of Chinese pottery of Chün type, and later in the year replaced the loan by another consisting of specimens of porcelain made at Tz'ü Chou, and kindred wares. A collection of early Chinese pottery figures was lent by Mr. Jamieson Ritchie, and from the Rev. J. F. Bloxam, M.C., were received several further specimens of Chinese (Ming Dynasty) porcelain.

LOANS

A drug vase of 16th century Netherlandish enamelled earthenware was received from Mr. W. Ridout; and Mr. Arthur Hurst lent a set of six rococo vases and beakers of Bow porcelain, with two pieces of earthenware. From the Dean and Chapter of Wells were received and exhibited for a short period two panels of stained glass from the Cathedral. The late Lt.-Colonel G. B. Croft Lyons, F.S.A., added to his loan two German faïence jugs, one of them signed by Abraham Helmhack (1654-1724). An addition to his loan of glass was received from Mr. Joseph Bles.

METALWORK

Some important objects were received on loan during the year, notably a Queen Mary tazza-shaped cup and cover in silver-gilt, bearing the London hall-mark for 1557-8, from the Vicar and Churchwardens of Waterbeach, Cambridgeshire; a small Elizabethan standing cup in silver-gilt with admirably proportioned egg-shaped bowl and cover, London hall-mark for 1593-4, from Lord Stanley of Alderley; a parcel-gilt pineapple cup and cover, of a well-known German type, from Mrs. Elliot Money, bearing the London hall-mark for 1610-11 and probably made by a German silversmith in London; a tower-shaped perfume-burner and cover, with remarkably fine pierced and engraved ornament, French work of the middle of the 17th century, from Lord Lee of Fareham; a gold miniature-case with exquisite engraved decoration in the style of Michel Le Blon (1587-1656), from Mr. A. J. V. Radford; and, for a short period, five pieces of English 16th century plate, from the Worshipful Company of Goldsmiths. Mr. Arthur Hurst supplemented his gifts by the loan of a number of interesting examples of York, Hull, Leeds, and Edinburgh silver of the 17th and 18th centuries.

PAINTINGS

Captain E. R. H. Herbert lent a collection of twenty-five family miniatures including examples by Thomas Flatman, Thomas Redmond, John Smart, and Charles Ford of Bath.

The Royal Society of Miniature Painters lent twenty-seven selected miniatures by members of the Society.

LOANS

In connection with her loan of furniture, Mrs. J. J. Antrobus lent two small landscapes on copper by Breughel. They had been reproduced in embroidery, early in the 18th century, on pieces of the furniture, and it was considered of interest to exhibit the originals with the copies.

Mr. E. V. Bacon lent for a fresh period the two fine pastel portraits of his ancestor John Bacon, R.A., the sculptor, and the latter's wife, by John Russell, R.A., which are referred to in the *Review of the Principal Acquisitions* for 1922, page 103.

TEXTILES

The Worshipful Company of Saddlers lent a pall of Florentine velvet brocade with orphreys of English embroidery, dating from the early 16th century.

The Trustees of the Bowes Museum, Barnard Castle, lent ten tapestries, including part of a Triumph of Time, Flemish, early 16th century, a portrait of a Pope or Cardinal, Roman, 18th century, and a small panel of the Crucifixion after Vandyke, Brussels work of the 17th century.

The Whitworth Institute and Art Gallery, Manchester, lent a Parga pillow-case, 17th-18th century, and a Naxos bolster-case.

The Vicar and Churchwardens of St. Stephen's Church, Rochester Row, S.W., lent a large Chinese velvet hanging, late 17th or early 18th century weaving, taken from Tippoo Sahib's tent at the Battle of Seringapatam in 1799 by the Duke of Wellington.

Other lenders were:

Mr. and Mrs. S. R. Vereker, a panel of English 16th century (Sheldon) tapestry representing the Meeting of Jacob and Esau, and a panel from a pole screen, Soho tapestry of early 18th century.

Mrs. King, a panel of English petit-point embroidery representing the History of Rehoboam, Elizabethan period.

Mrs. G. R. Brewis, Mrs. A. G. Elliott, and Mrs. J. J. Antrobus, a set of two settees and eight chairs covered with petit-point embroidery. From Madingley Hall, Cambridge. English; early 18th century.

Mr. and Mrs. W. J. Whittall, a set of bed-hangings of English late 17th century crewel work, signed by Abigail Pett.

LOANS

Miss Mary Gorham, a satin dress with train. English; about middle of the 18th century.

Mr. Farel V. C. Serjeant, a wedding dress of Spitalfields brocade weaving of middle 18th century, worn by his ancestress, Bridget Pennington (b. 1729; d. 1812).

Mr. Bruce Ingram, a chasuble with Flemish embroidered orphreys of early 16th century date on modern velvet.

Miss A. S. Abernethy, part of an English linen hanging with applied pattern, about 1600, a Spanish embroidered sampler dated 1836, Moroccan and Turkish embroideries.

Mrs. Gooday, a Dutch or English sampler with silk darning decoration, dated 1735.

Brigadier-General Sir Berkeley Vincent, five rugs from Asia Minor.

Lady Ina K. Longley, Miss Allan, Mrs. Bateson, Mrs. Rizo-Rangabe, Mrs. Stephen Manuel, and Mr. A. M. Daniel, important embroideries from the Greek Islands and Near East.

Professor R. M. Dawkins, additions to his loan collection of Greek Island and Moroccan embroideries.

WOODWORK

His Majesty the King was graciously pleased to lend the State Barge, built in 1732 for Frederick, Prince of Wales, after the designs of William Kent, the carving executed by James Richards, the painting and gilding by Paul Pettit.

Mrs. Frederic D. Harford lent a mahogany chair with needlework seat and back, from a set made for Lord Langdale by John Whitby of London in 1756; and Sir Leicester Harmsworth, Bart., a pair of gilt wood tables with scagliola tops, designed by Robert Adam for No. 20, St. James's Square, London. A collection of old English black jacks and leather bottles was lent by Mr. H. H. Edmondson.

Additions were also received to the loans from Mr. Frank Green.

INDIAN SECTION

His Majesty the King graciously lent twenty-nine panels of walnut-wood, exquisitely carved, in openwork, with a variety of flowering-

LOANS

plant and fruit-tree motives, from one of the gateways of the Kashmir Camp at Delhi at the Coronation-Durbar in 1911. The panels, made in Srinagar in 1910, were presented to His Majesty by H.H. Maharaja Sir Pratap Singh Bahadur of Jammu and Kashmir.

Her Majesty the Queen contributed a State costume of a Rajput Princess, received during the year, as a gift from H.H. the Maharani of Jodhpur, Rajputana. The costume, a delightfully arranged scheme of bright yellow tones, consists of skirt, bodice, and tunic of turmeric-dyed satin, embroidered in coloured silks and tinsels, gold and silver thread and spangles. The diaphanous veil of gauze is embroidered in a similar fashion, and the shoes of emerald-green velvet have additional " bead-work embroidery " of seed-pearls.

APPENDIX A

REPORT ON THE MUSEUM FOR THE YEAR 1925



AN unusual influx of important acquisitions in May was made the occasion for a new departure at the Victoria and Albert Museum which should greatly add to the convenience of visitors who wish to see at a glance the more recent additions to the national collections. The Central Court, directly opposite the Main entrance, has been set aside for the temporary display of important new acquisitions from all Departments of the Museum.

Various special exhibitions were held during the year. An exhibition of some of the outstanding pieces from the fine collection of arms and armour belonging to Mr. S. J. Whawell was arranged by the Department of Metalwork. In February the Department of Engraving, Illustration and Design held an exhibition of paintings, drawings, and prints showing views of Waterloo Bridge from its opening in 1817 to the present day. The Department of Textiles arranged an exhibition of embroideries from the Greek Islands and Turkey.

PUBLICATIONS AND PHOTOGRAPHS

Review of the Principal Acquisitions during 1921.
Review of the Principal Acquisitions during 1922.

Catalogues

The Bryan Bequest.
The Schreiber Collection. Vol. III (English Enamels and Glass).
The Constantine Alexander Ionides Collection. Vol. I.
Sculpture by Rodin.
Etching and Engraving, Tools and Materials used in Early Medieval
Woven Fabrics.
Japanese Lacquer. Part II.
Chinese Lacquer.
Drawings and Prints relating to Hackney and Bethnal Green.

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Guides

Chinese Woven Fabrics.

Monographs on the Panelled Rooms

Part III. The Boudoir of Madame de Serilly (second edition).

Lists

List of Lantern Slides of Paintings available for Loan.

Picture Books

P.B. 1. English Alabaster Carvings.

P.B. 2. English Porcelain Figures.

P.B. 3. English Miniatures.

BP.a. 4. English Chairs.

204 New Subjects were issued as postcards (Monochrome).

Photographs

7921 photographs sold in 1925.

VISITORS AND STUDENTS

The total number of visitors to the Museum, including the Indian Section, was 1,190,707; of these 984,786 attended between 10 a.m. and 5 p.m. on weekdays, 44,540 attended on Thursdays and Saturdays after 5 p.m., and 161,381 on Sundays. In 1924 the total number was 1,318,049, of whom 205,432 came on Sundays. There was thus a decrease of 127,342 in the total of attendance for the previous year; the weekly average for attendance dropped from 25,347 in 1924 to 22,898. The total number of visitors to the Indian Section was 117,375 in 1925 and 144,618 in 1924.

The children's holiday classes, under the guidance of Miss E. M. Spiller, were held as in previous years. The total number of visitors conducted by the Official Guide in the daily tours in 1925 was 18,717, and a further 1,164 persons were conducted in special parties, giving a total of 19,881 as against a total of 16,068 in 1924.

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The following figures relate to the Art Library:

		1925	1924		
Forms	27,793	27,676	Increase	.. 117
Volumes Issued ..	..	47,087	66,305	Decrease	.. 19,218
Boxes of portfolios of Photographs .. ..	..	2,901	2,822	Increase	.. 79
Number of Readers ..	..	15,053	13,950	Increase	.. 1,103

STATEMENT OF THE NUMBER OF VISITORS IN THE YEARS 1925, 1924, AND 1923

Month	Weekdays			Sundays		
	1925	1924	1923	1925	1924	1923
Jan. ...	97,118	83,217	63,282	12,562	17,720	11,999
Feb. ...	84,562	66,143	50,647	15,451	18,252	12,797
March ...	85,879	80,920	55,397	20,191	21,374	11,032
April ...	103,045	99,920	70,518	14,298	15,091	15,124
May ...	85,527	83,129	71,612	17,846	14,535	11,453
June ...	82,209	84,404	63,811	11,303	16,953	11,378
July ...	85,688	97,781	76,590	10,530	13,381	13,136
August ...	112,714	136,215	108,567	13,593	21,003	11,927
Sept. ...	75,480	92,696	77,654	11,450	15,751	18,526
Oct. ...	76,878	104,849	90,823	10,084	15,955	14,432
Nov. ...	65,232	92,307	67,836	12,476	20,922	14,795
Dec. ...	74,994	91,736	74,650	11,597	14,495	17,894
TOTALS	1,029,326	1,112,617	871,387	161,381	205,432	164,493

DEPARTMENT OF CIRCULATION

The work of the Department of Circulation continues to expand, more particularly that section of it which is concerned with schools.

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The total number of specimens issued to museums, schools, and other institutions in 1925 was 32,535 as against 31,210 in 1924; and while the number of museums, schools of art, and training colleges in receipt of loans remained about the same in these two years, the number of secondary schools in receipt of loans rose from 239 to 285. Five years ago 15,522 objects were lent to 213 schools of art, 19 training colleges, and 161 secondary schools. In 1925 23,412 specimens were issued to 213 schools of art, 30 training colleges, and 285 secondary schools. Meanwhile, the number of lantern slides lent to schools has nearly doubled itself, having risen from 8,079 in 1920 to 15,793 in 1925.

APPENDIX B

REPORT ON THE BETHNAL GREEN MUSEUM, 1925

The work of reorganization was proceeded with during the year. The textile exhibits were arranged in the eastern half of the lower North Gallery and along the wall of the East Gallery. Considerable additions from the Victoria and Albert Museum were made to the furniture exhibits, with the aim of meeting more adequately the needs of the principal industry of the district.

An exhibition was held during the Spring of Drawings by members of the Art Section of the Bethnal Green Men's Institute. During the Summer the collection of drawings and prints of Old Hackney and Old Bethnal Green, the recent gift of the Hon. Arthur Villiers, was placed upon exhibition.

The total number of visitors for the year was 385,708, made up as follows: weekdays, 219,670; evenings, 8,148; Sundays, 157,890.

152 visits for special study were made from 59 East London schools during the year, with a total of 4,384 scholars and 209 teachers. With few exceptions these school classes either attended lectures, or came by arrangement with the definite object of studying some portion of the Museum collections in relation to the ordinary school curriculum.

